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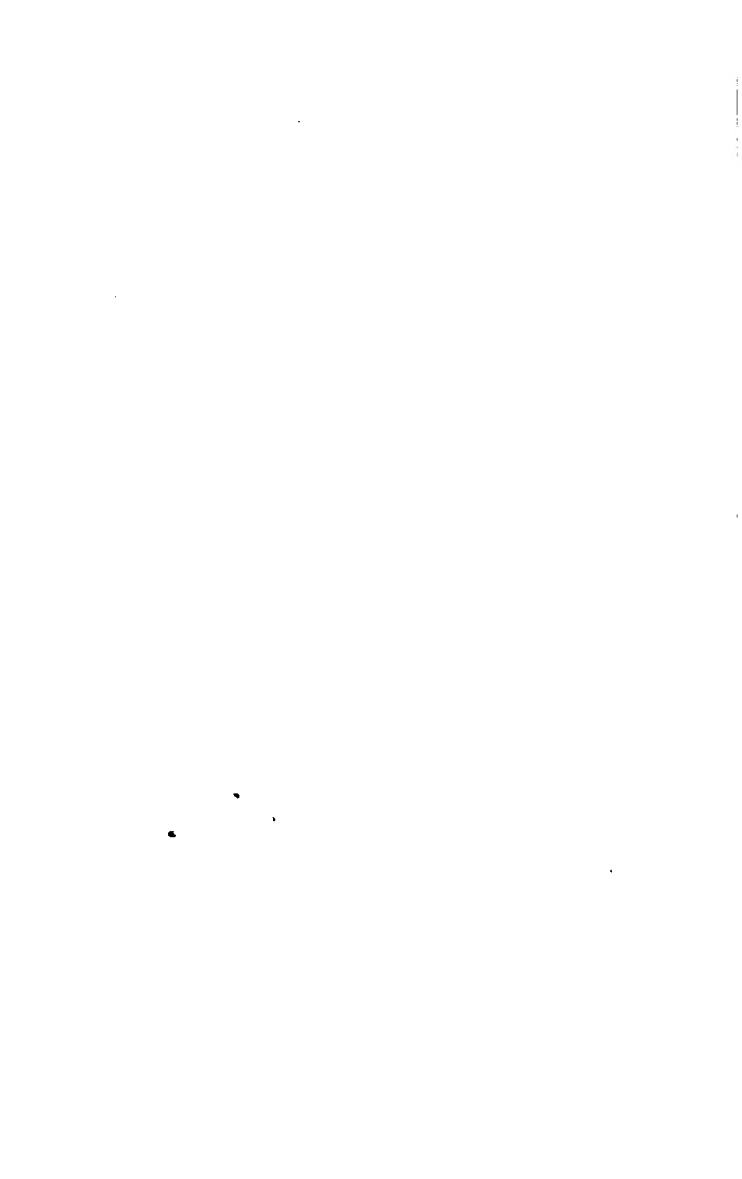
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CHARLES MINOT

CLASS OF 1828





**SOUTHERN ITALY**  
**AND**  
**SICILY.**

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# COMPARATIVE MONEY-TABLE.

*Approximate Equivalents.*

Italian.		American.		English.		
<i>Francs.</i>	<i>Centesimi.</i>	<i>Dollars.</i>	<i>Cents.</i>	<i>Pounds.</i>	<i>Shillings.</i>	<i>Pence.</i>
—	5	—	1	—	—	1½
—	25	—	5	—	—	2½
—	50	—	10	—	—	5
—	75	—	15	—	—	7½
1	—	—	20	—	—	9½
2	—	—	40	—	1	7½
3	—	—	60	—	2	5
4	—	—	80	—	3	2½
5	—	1	—	—	4	—
6	—	1	20	—	4	9½
7	—	1	40	—	5	7½
8	—	1	60	—	6	5
9	—	1	80	—	7	2½
10	—	2	—	—	8	—
20	—	4	—	—	16	—
25	—	5	—	1	—	—
100	—	20	—	4	—	—

## COMPARATIVE TABLE

of

Neapolitan and Sicilian Miglia with Kilomètres

and

English Miles.

<i>Neap. Migl.</i>	<i>Kil.</i>	<i>Engl. M.</i>	<i>Sicil. Migl.</i>	<i>Kil.</i>	<i>Engl. M.</i>
0,54	1	0,62	0,67	1	0,62
0,87	1,61	1	1	1,49	0,92
1	1,85	1,15	1,06	1,61	1
2	3,71	2,30	2	2,97	1,84
3	5,56	3,45	3	4,46	2,76
4	7,42	4,60	4	5,94	3,69
5	9,27	5,75	5	7,43	4,61
6	11,13	6,90	6	8,92	5,53
7	12,98	8,05	7	10,41	6,45
8	14,84	9,20	8	11,89	7,37
9	16,69	10,35	9	13,38	8,29
10	18,55	11,50	10	14,87	9,22





*I. S. Anderson*

Listings

**S. Fico**

**S** **C. G. G.**

**U.S. Customs**



520

**Kalder**

*Gibraltar*

*Alger*

## Bonus

**La Falla**

Lincoln

## Ferro 25

26

3

# ITALY.

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## HANDBOOK FOR TRAVELLERS

BY  
*Karl*  
**K. BAEDEKER.**

---

THIRD PART:

**SOUTHERN ITALY AND SICILY,**

with excursions to the

**LIPARI ISLANDS, MALTA, SARDINIA, TUNIS, AND CORFU.**

**With 26 Maps and 17 Plans.**

**Ninth Revised Edition.**

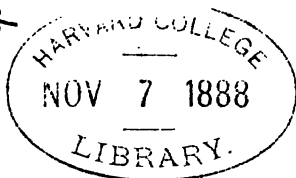
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1887.

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*Minot Fund.*

'Go, little book, God send thee good passage,  
And specially let this be thy prayere  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all'.

CHAUCER.

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31-104  
39

## PREFACE.

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The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with the most necessary information regarding the history and culture of the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. These volumes will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The whole work is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The Handbook for Southern Italy and Sicily, which now appears for the ninth time, has been thoroughly revised and considerably augmented, and the information regarding Naples and its environs in particular has been carefully verified. The account of the climatic and sanitary conditions of Naples given at p. xxiii is from the pen of a thoroughly competent observer, and while dissipating some of the exaggerated notions which are prevalent regarding its unhealthiness, may afford some useful hints for the traveller's mode of life in that town. The article on Ancient Art by *Prof. R. Kekulé* of Bonn has been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, the eminent historian of art, and will be found suggestive by visitors to the museums of Naples and Palermo or the ruins of Pompeii. The description of Sicily owes much of its value to the co-operation of *Prof. Holm* of Palermo, who has enriched it with interesting archæological notices. The in-

section of excursions to the Lipari Islands, Malta, Sardinia, Tunis (Carthage), and Corfu does not add materially to the bulk of the volume, and will be acceptable to many travellers.

The MAPS and PLANS, on which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller. The *Plan of Naples*, like those of Rome and other large cities described in Baedeker's Handbooks, is divided into sections with a view to facilitate reference. The *Map of Sicily*, drawn by *Prof. Kiepert* of Berlin, is a reproduction on a reduced scale of the new map of the Italian Ordnance Survey; the rivers which flow all the year round are printed in blue, those which are generally dry in brown.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). POPULATIONS are stated in accordance with the latest official returns.

HOTELS. In no country does the treatment which the traveller experiences at hotels vary so much as in Italy, and attempts at extortion are perhaps nowhere so outrageous. The inns of S. Italy and Sicily, with the exception of those of Naples, Palermo, and a few other towns, are sadly behind the requirements of the age; but the Editor has indicated by asterisks those which he has reason to consider comparatively respectable, clean, and reasonable. The charges in the most frequented places have a constant tendency to rise, but those of the last few years are approximately stated in the Handbook for the traveller's guidance.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

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Map of Naples, comp. p. 20. It is of course impossible to give an absolutely accurate map of the town, as the very extensive improvements (p. 33), which are working a complete revolution in the aspect of the older quarters, are still going on. — The survey plan will be found useful by those making excursions into the neighbourhood by tramway or otherwise.

#### Abbreviations.

R. = room; B. = breakfast; D. = dinner; S. = supper; L. = light; A. = attendance. — N. = north, northern, etc.; S. = south, southern, etc.; E. = east, etc.; W. = west, etc. — r. = right; l. = left; min. = minute; hr. = hour. — M. = English mile; ft. = Engl. foot; fr. = franc, c. = centime.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and high-roads indicates their distance from the starting-point of the route.

**Asterisks** are used as marks of commendation.

## INTRODUCTION.

---

"Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced.  
BYRON.

### I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Southern Italy and Sicily depends of course on the traveller's means and habits, but it may be stated generally that his expenses need not exceed those incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25 francs per day, or about half that sum when a prolonged stay is made at one place, while those who are acquainted with the language and habits of the country may reduce their expenses to still narrower limits. Persons travelling as members of a party also effect a considerable saving by sharing the expense of guides, carriages, and other items. When, however, ladies are of the party, the expenses are always unavoidably greater.

**Money.** The French monetary system is now used throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 c. = 1 s. = 1 German mark =  $\frac{1}{2}$  Austrian florin. A piece of 5 c. is called a *soldo* (or *sou*), and as the lower classes often keep their accounts in *soldi*, the traveller may find it useful to familiarise himself with this mode of reckoning. See also the Money Table, opposite the title-page.

As Italy belongs to the 'Latin Monetary League' the gold and silver coins of France, Switzerland, and Belgium circulate freely, but the traveller should be on his guard against silver pieces struck before 1863 and old coins from the papal mint. The only banknotes now current throughout the whole country are those of the *Banca Nazionale* and the *Biglietti già Consorziati*, but the notes of the *Banca di Napoli* also pass in Southern Italy.

**BEST MONEY FOR THE TOUR.** *Circular Notes*, issued by the principal English banks, are very convenient for the transport of large sums, and always realise the full current exchange. English and German banknotes also realise more than their nominal equiva-

lents. A moderate supply of *French Gold* will be found desirable. *Sovereigns* are received at, or nearly at, their full value (26-28 fr.) by most of the hotel-keepers, as well as by the money-changers in the principal towns and resorts of travellers, but not in remote districts.

**EXCHANGE.** Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiavaluta*'). Those money-changers who publicly exhibit a list of the current rates of exchange are the most satisfactory. The exchange is effected more advantageously at Naples than at any of the other towns in S. Italy. The traveller should always stipulate for an abundant supply of small notes (1, 2, and 5 fr.), as it is often difficult to change those of large amount. When a railway-fare has to be paid it is a wise precaution to be provided with the exact sum beforehand in order that mistakes or imposition may be prevented. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

*Money Orders* payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: not exceeding 2*l.*, 6*d.*; 5*l.*, 1*s.*; 7*l.*, 1*s.* 6*d.*; 10*l.*, 2*s.* These are paid in gold. The identity of the receiver must, strictly speaking, be guaranteed by two well-known residents or by a *Libretto di Riconoscione Postale* (1 fr.) obtained beforehand in the central post-office at Rome; but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40 c. per 1*l.* sterling.

A convenient method of carrying money for a journey in Italy is afforded by the *Titoli di Credito*, which may be procured at the post-offices of the principal Italian towns for any sum not exceeding 10,000 fr. (400*l.*). The holder may then draw what sum he requires (from 200 fr. upwards) at any post-office in the kingdom, until the amount for which the book is issued has been exhausted. In case of loss the traveller should at once inform the postal authorities, giving his name and the number of the book, when measures will immediately be taken to stop payment.

## II. Period of Tour. Language.

**Season.** The season selected must of course depend on the traveller's convenience, but the best time for Naples, and particularly for other parts of S. Italy and Sicily is spring, from the end of March to the end of May, or autumn, from the middle of September to the end of November. The rainy winter months had better be devoted to Rome. The hot season may be spent at some of the charming summer-resorts in the environs of Naples, such as Sorrento, Castellammare, Ischia, and La Cava, but is unfavourable for travelling in the South of Italy. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but he will soon experience the enervating effects of exposure to the fierce rays of an Italian sun. These effects are produced, not so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for several months in succession, until the first showers of autumn again refresh the parched atmosphere about the end of August.

At p. 30 the traveller will find various plans for excursions in the environs of Naples, and at p. 230 are others for a tour in Sicily. The other districts described in the Handbook are rarely visited by ordinary tourists, but those who desire to explore them, whether in search of the picturesque, or for scientific purposes, will have no difficulty in framing an itinerary.

**Language.** The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey, and more particularly in Southern Italy and Sicily. It is quite possible to travel in the regions around Naples and Palermo with a knowledge of a little French only, but in this case the traveller cannot conveniently deviate from the beaten track, and is moreover constantly exposed to gross extortion. Those, therefore, who desire to derive instruction from their tour and to confine their expenditure within moderate limits will find a slight acquaintance with the language† of the country indispensable.

### III. Passports. Custom-house. Luggage.

**Passports.** Passports are not required in Italy, but it is unwise not to be provided with one of these documents, as it may occasionally prove useful. Registered letters, for example, are not delivered to strangers unless they exhibit a passport as a guarantee of their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. Excursions into the country in the southern provinces should not be undertaken without a passport.

**Custom House.** The examination of luggage which takes place at the Italian custom-houses on the arrival of the traveller by land or sea, even when the vessel has come from another Italian port, is usually very lenient. Tobacco and cigars are the articles most sought for. Weapons of all kinds are liable to confiscation (see below). The 'dazio consumo', or municipal tax levied on comestibles in most of the Italian towns, seldom of course requires to be paid by ordinary travellers. An assurance

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† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *ny* and *ly*. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ä*, *ee*, *o*, *oo*. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc., 'tu' in familiar conversation only by those who are proficient in the language. 'Voi' is the common mode of address employed by the Neapolitans, but † generally regarded as inelegant or uncourteous.



that their luggage contains nothing liable to duty generally suffices to prevent detention.

**LUGGAGE.** If possible, luggage should never be sent to Italy by goods' train except through the medium of a trustworthy goods-agent, to whom the keys must be forwarded. As a rule, however, the traveller will find it advisable, and less expensive, never to part from his luggage, and always to superintend the custom-house examination in person.

#### IV. Public Safety. Begging.

Travelling in the neighbourhood of Naples and many other regions of Southern Italy is now hardly attended with greater hazard than in any of the northern European countries. The traveller should, however, avoid the poorer and less frequented parts of large towns, particularly of Naples, after nightfall. The *Brigantaggio*, properly so called, is now rooted out. Isolated cases of highway robbery may occasionally occur, but are not distinguishable in any way from similar crimes in other countries. Strangers, whose person and property are unknown, have in any case much less cause for alarm than wealthy natives, who are known to be travelling with large sums of money. The *Carabinieri*, or gendarmes (who wear a black uniform, with red facings, and cocked hats) are a thoroughly respectable and trustworthy corps.

*Weapons* cannot legally be carried without a licence. For the ordinary traveller they are, of course, a mere burden.

**Begging** still continues to be one of those national nuisances to which the traveller must habituate himself, though the evil has been to a great extent suppressed under the new régime. The best mode of getting rid of importunate applicants is to bestow a donation of 2 c. or at most 5 c., or else firmly to decline giving with — 'niente', or a gesture of disapproval.

#### V. Intercourse with Italians.

Travelling in Italy, and particularly in the southern provinces, differs essentially in some respects from that in France, Germany, and Switzerland, chiefly owing to the almost invariable necessity for bargaining with innkeepers, cab-drivers, boatmen, and others of a similar class. The system of fixed prices is being gradually introduced, but it gains ground much more slowly in Southern than in Northern and Central Italy.

The traveller is regarded by the classes in question as their natural and legitimate prey. Deception and imposition are considered very venial offences by Italians of the lower orders, and they regard success in these arts as a proof of superior capacity. The traveller who complacently submits to extortion is therefore less respected than one who stoutly resists barefaced

attempts upon his credulity. On the principal routes, and especially in Naples, the insolence of this mercenary fraternity has attained to such an unexampled pitch, that the traveller is often tempted to doubt whether such a thing as honesty is known in Italy; but a more intimate acquaintance with the people and their habits will satisfy him that his misgivings apply to the above classes only, and not to the community generally.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted is universal; but a knowledge of the custom, which is based upon the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases where an average price is established by custom, the traveller should make a precise bargain with respect to the service to be rendered, and never rely on the equity of the other party. '*Patti chiari, amicizia lunga*' is a good Italian proverb. In the following pages the average prices of hotel accommodation and other items are stated with all possible accuracy, and although liable to fluctuation, will often prove a safeguard against gross extortion. The equanimity of the traveller's own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at great disadvantage.

It need hardly be observed that the representations of drivers, guides, and others of a similar class, with whom even the inhabitants of the place often appear to act in concert, are unworthy of the slightest reliance. In such cases the traveller may generally depend on the data in the Handbook. Where farther information is required, it should be sought from printed tariffs, from fellow-travellers, gendarmes, respectably dressed persons present, occasionally from landlords, but seldom or never from waiters.

The traveller should always be provided with an abundant supply of copper coin in a country where trifling donations are incessantly in demand. Drivers, guides, porters, and donkey-attendants invariably expect, and often demand as a right, a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, fumata*), varying according to circumstances from 2-3 sous to a franc or more, in addition to their hire. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a fruitful source of annoyance and embarrassment. The bestowal of half-a-franc when two sous would have sufficed may be fraught with disagreeable results to the injudicious donor; the fact speedily becomes known, and he is besieged by a host of other applicants whose demands it becomes utterly impossible to satisfy

## VI. Conveyances.†

**Railways.** The remarks made in the first two volumes of this Handbook on the railways of Northern and Central Italy apply on the whole to the railways of South Italy also. The first-class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia convoglio*' (change carriages), and '*uscita*' (egress), which are shouted by the officials with characteristic vigour. The station-master is called '*capo stazione*'.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets ('*fare il biglietto*'). In addition to the fare a tax of 5 c. is payable on each ticket, and the express fares are about 10 per cent higher than the ordinary. It is also important to be at the station early. The booking-office at large stations is open 40 min., at small stations 20 min. before the departure of the trains. Holders of tickets are alone entitled to enter the waiting-rooms. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition (1 kilogramme = about 2½ lbs.). No luggage is allowed free except small articles (which must not exceed 20×10×12 inches) taken by the passenger into his carriage. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place, especially when the town or village lies at a distance from the railway, should leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*, 10 c. per day per cwt. or fraction of a cwt.).

In crossing the frontier travellers should travel with the same train as their luggage and superintend the custom-house examination in person. During the last few years an extraordinary number of robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem.

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† The most trustworthy time-tables are those contained in the *Indicatore Ufficiale delle Strade Ferrate, della Navigazione e Telegrafia del Regno d'Italia*, published at Turin monthly by the Fratelli Pozzo (with map, price 1 fr.), with which every traveller should be provided. It is advisable, however, not to trust implicitly to its accuracy but to consult the local time-tables as well.

**CIRCULAR TICKETS** (*viaggi circolari*) for the S. Italian lines are issued under the conditions already explained in the first two parts of the present Handbook, and in the time-tables. The 'Indicatore Ufficiale' gives plans of the various tours, which extend as far as Sicily. In connection with these tours, return-tickets are issued from Rome to Naples (41 fr. 90, 29 fr. 35, 18 fr. 95 c.), which are valid for the period for which the circular-ticket is taken.

Circular tickets require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. If, therefore, the traveller leaves the train before the station for which his ticket has been stamped he must at once apply to the *capo stazione* for recognition of the break in the journey (*'accertare il cambiamento di destinazione'*). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an *'annotazione'* at the station where he alights, enabling him to resume his circular tour after his digression (*'vale per riprendere alla stazione . . . il viaggio interrotto a . . .'*). If this ceremony be neglected the holder of the ticket is required to pay treble fare for the omitted portion of the route for which the ticket is issued. — Tickets for tours of 20 days or more may be extended for a period not exceeding half of the original duration, on payment of 1% of the original price for each day of the extension.

**RETURN TICKETS** (*Biglietti d'andata e ritorno*) may often be advantageously used for short excursions, but they are generally available for one day only. It should also be observed that if the traveller alights at a station short of his destination he forfeits the rest of his ticket for the direction in which he is proceeding. In returning the ticket is not available unless he starts from the end-station for which the ticket was issued.

**Steam Tramways** (*Tramways a Vapore*), which have rapidly become common in N. Italy, are also already in use in some parts of S. Italy.

**Steamboats.** A voyage on the Mediterranean or Adriatic is almost inseparable from a tour in Southern Italy. If the vessel plies near the coast, the voyage is often entertaining; and if the open sea is traversed, the magnificent Italian sunsets, lighting up the deep blue water with their crimson rays, present a scene not easily forgotten. Rough weather is not very often to be apprehended in summer. The French steamers are said to be more comfortable than the Italian.

**TICKETS** should be purchased by the traveller in person at the office of the company. The ticket is furnished with the purchaser's name and destination, the name of the vessel, and the hour of departure. First and second class family-tickets, for not fewer than three persons, are issued by all the companies at a reduction of 20 per cent on the passage-money, but not on the cost of food. A child of 2-10 years pays half-fare, but in this case must share the berth of its attendant. Two children are entitled to a berth for themselves. — Enquiry should be made beforehand as to the punctuality of the vessel, as it sometimes happens in smaller ports that the shipment and unshipment of goods prolong the voyage for a day or more beyond the advertised time.

The **FIRST CLASS** saloons and berths are comfortably and elegantly fitted up, those of the **SECOND** tolerably. Second-class passengers, like those of the first, have free access to every part of the deck. Officers of the Italian and French armies, up to and including those of the rank of

captain, are entitled to second-class berths only. When ladies are of the party it is of course advisable to travel first-class.

**LUGGAGE.** First-class passengers are allowed 70 kilogrammes (156 lbs. Engl.), second-class 45 kilogr. (100 lbs.), but articles not intended for personal use are prohibited.

Food of good quality and ample quantity is generally included in the first and second-class fares. *Déjeuner à la fourchette*, served at 10, consists of 3-4 courses, table-wine, and coffee. *Dinner* is a similar repast between 5 and 6 o'clock. Passengers who are too ill to partake of these repasts are provided with lemonade, etc., gratuitously. Refreshments may of course be procured at other hours on payment.

**FEES.** The steward expects 1 fr. for a voyage of 12-24 hrs., but more if the passenger has given unusual trouble.

**EMBARKATION.** Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1-1½ fr. for each person with luggage) are fixed by tariff at all the seaports, and will be found in the Handbook. Passengers should therefore avoid all discussions on the subject with the boatmen, and simply direct them to row 'al Vaticano', 'alla Bella Venezia', or whatever the name of the vessel may be. On the way, the boatmen often make demands extravagantly in excess of the tariff, such as, 'Signore, sono cinque lire!' — to which the passenger may simply reply, 'avanti!' On arriving at the vessel, payment should not be made until the traveller with all his luggage is deposited on deck. The wild gesticulations of the boatman, who has perhaps calculated upon the credulity of his passenger, but receives no more than the fare fixed by tariff (which is ample remuneration), may be enjoyed with serenity from the deck, a 'terra sacra' on which disputes are strictly prohibited.

The passenger gives up his ticket on board, receives the number of his berth, superintends the stowing away of his luggage, and finally repairs to the deck to observe the progress of the vessel as it quits the harbour, of which a fine view is generally obtained.

**Diligences.** Southern Italy is now so well provided with railways that only those travellers who seek a more particular acquaintance with the country and its people have occasion to use the *Diligenze* or *Vetture Corrieri*. These vehicles ply regularly only on the chief routes, but even on the other roads there is seldom any difficulty in obtaining a conveyance. On the more frequented routes a *Carriage* with one horse may generally be hired for ¾-1 fr., and on the less frequented for ½-¾ fr. per English mile.

**Walking Tours.** An Italian never walks if he can possibly drive; to him it is an inscrutable mystery how walking can afford pleasure. In the more frequented districts, however, such as the environs of Naples, the inhabitants are accustomed to this mania of travellers from the north; and the numerous sections of the Italian Alpine Club, founded for the exploration of the Italian Alps as well as of the Apennines, have also introduced the habit among the native cultivated classes.

Prolonged and fatiguing walking-tours, such as are undertaken in more northern climates, will be found impracticable in Italy. Cool and clear weather should if possible be selected, and exposure to the scirocco studiously avoided. The height of summer is totally unsuitable for tours of this kind.

**Riding.** A horse (*cavallo*), mule (*mulo*), or donkey (*sommāro*; apol. *ciucio*; Sicil. *vettura*, applied to all three animals), between

which the difference of expense is trifling, often affords a pleasant and cheap mode of travelling, especially in mountainous districts, where the attendant (*pedone*) also acts as a servant for the time being. Side-saddles for ladies are also generally procurable. A bargain should be made previously, *tutto compreso*, a gratuity being added if the traveller is satisfied.

## VII. Hotels.

**FIRST CLASS HOTELS**, comfortably fitted up, are to be found at Naples and some of the places in its vicinity, at Brindisi, Palermo, Messina, Catania, and Girgenti, the landlords of many of them being Swiss or Germans. Rooms 2½-5 fr., bougie 75 c. - 1 fr., attendance 1 fr., table-d'hôte 4-6 fr., and so on. Families, for whose reception the hotels are often specially fitted up, should make an agreement with regard to pension (8-12 fr. per day for each person). Visitors are expected to dine at the table-d'hôte; otherwise they are charged more for their rooms, or are informed that they are engaged by other travellers. French is spoken everywhere. Cuisine a mixture of French and Italian. — The numerous **PENSIONS** in or near Naples, often kept by English or German ladies, are usually comfortable, clean, and moderate. Passing travellers are received at many of them even for a day or two.

The **SECOND CLASS INNS**, as in Northern and Central Italy, generally have a *trattoria* in connection with the house. Room 1½-3, light and attendance 1 fr. per day. Enquiry as to charges, however, should always be made beforehand; and in bargaining for a room the '*servizio e candela*' should not be forgotten. An extortionate bill may even be reduced though no previous agreement has been made, but never without long and vehement discussions.

Attendance, exclusive of boots and commissionnaire, is usually charged in the bill at the best hotels. In the smaller inns it is generally included in the charge for rooms; but if not, 1 fr. per day may be divided between the waiter and the *facchino*, or less for a prolonged stay. Copper coins are never despised by such recipients. — Travellers should not omit to provide themselves with matches, as these are not furnished by the hotels (comp. p. 28).

The popular idea of cleanliness in Southern Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will rarely suffer from this shortcoming in the better hotels and lodgings even of the second class; but those who quit the beaten track must be prepared for privations. In the village-inns the pig (*animale nero*) is a privileged inmate, and the poultry are freely admitted. Iron bedsteads should if possible be selected, as being less infested by the enemies of repose. Insect-powder (*polvere di Persia*, or Keating's; better procured before leaving home) or camphor should be plentifully sprinkled on the beds and on the traveller's clothing in places of doubtful cleanliness. The *zanzāre*, or mosquitoes, are a source of great annoyance, and even of suffering, in summer and autumn. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzariēri*) round the beds, masks for the face, and gloves are used to ward off the attacks of these pertinacious



intruders. The burning of insect-powder over a spirit-lamp is also recommended, and pastilles for the same purpose may be purchased at the principal chemists'. A weak solution of carbolic acid is efficacious in allaying the irritation caused by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: shirt (linen, cotton, woollen), *la camisca* (*di tela, di colone, di lana*); collar, *il solino*; cuff, *il polsino*; drawers, *le mutande*; woollen undershirt, *una flanella*, or *giuba di flanella*; petticoat, *la sottana*; stocking, *la calza*; sock, *la calzetta*; handkerchief (silk), *il fazzoletto (di seta)*. To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing-list, *nota*; washerwoman, laundress, *la lavandaja, la stiratrice*.

### VIII. Restaurants, Cafés.

RESTAURANTS (*trattorie*) are chiefly frequented by Italians, and by travellers unaccompanied by ladies. Dinner may be obtained *à la carte* at any hour between 12 and 7 or 8 p. m., for 1½-5 fr.; or a repast (*pasto*) may be ordered at the fixed price of 3-5 fr. for each person. The waiters expect a gratuity of 2-5 soldi, or about 1 soldo for each franc of the bill. The diner who desires to keep his expenses within reasonable limits should avoid ordering dishes not included in the bill of fare.

List of the ordinary dishes at the Italian restaurants: —

<i>Minestra</i> , or <i>Zuppa</i> , soup.	<i>Gallotta</i> , turkey.
<i>Consumè</i> , broth or bouillon.	<i>Umidi</i> , meat with sauce.
<i>Zuppa alla Santè</i> , soup with green vegetables and bread.	<i>Stufatino</i> , ragout.
<i>Riso con piselli</i> , rice-soup with peas.	<i>Erbe</i> or <i>legumi</i> , vegetables.
<i>Risotto</i> , a kind of rice-pudding (rich).	<i>Carciofi</i> , artichokes.
<i>Maccaroni al burro</i> , with butter; <i>al pomodoro</i> , or <i>alla Napolitana</i> , with tomatas, see p. xxi.	<i>Piselli</i> , peas.
<i>Manzo</i> , beef.	<i>Lenticchie</i> , lentils.
<i>Lesso</i> or <i>bollito</i> , boiled meat.	<i>Cavoli fiori</i> , cauliflower.
<i>Fritto</i> , fried meat.	<i>Fave</i> , beans.
<i>Frittura mista</i> , liver, brains, artichokes, etc., fried together.	<i>Fagiolini</i> , French beans.
<i>Frittata</i> , omelette.	<i>Sale</i> , salt.
<i>Arrosto</i> , roasted meat.	<i>Pepe</i> , pepper.
<i>Bistecca</i> , beefsteak.	<i>Mostarda</i> , simple mustard.
<i>Coscietto</i> , loin.	<i>Senäpe</i> , hot mustard.
<i>Arrosto di vitello</i> , or <i>di mongana</i> , roast-veal.	<i>Ostriche</i> , oysters (good in winter only).
<i>Testa di vitello</i> , calf's head.	<i>Frutta</i> or <i>Giardinetto</i> , fruit-desert.
<i>Fegato di vitello</i> , calf's liver.	<i>Crostata di frutti</i> , fruit-tart.
<i>Costoletta</i> or <i>braccioletta di vitello</i> , veal-cutlet.	<i>Crostata di pasta sfoglia</i> , a kind of pastry.
<i>Patate</i> , potatoes.	<i>Fragole</i> , strawberries.
<i>Quaglia</i> , quail.	<i>Pera</i> , pear.
<i>Tordo</i> , field-fare.	<i>Pomi</i> or <i>mele</i> , apples.
<i>Lödola</i> , lark.	<i>Persiche</i> , peaches.
<i>Sfoglia</i> , a kind of sole.	<i>Uva</i> , bunch of grapes.
<i>Antepasto, principi alla tavola</i> , or <i>piattini</i> , hot relishes.	<i>Limone</i> , lemon.
<i>Funghi</i> , mushrooms (often too rich).	<i>Arancio</i> or <i>Portogallo</i> , orange.
<i>Prescutto</i> , ham.	<i>Pane francese</i> or <i>mecanico</i> , bread made with yeast (the Italian is without).
<i>Salami</i> , sausage.	<i>Finocchio</i> , root of fennel.
<i>Pollo</i> , or <i>pollastro</i> , fowl.	<i>Formaggio</i> , or in S. Italy <i>caccio</i> , cheese.
	<i>Vino rosso</i> or <i>nero</i> , red wine; <i>bianco</i> , white; <i>asciutto</i> , dry; <i>dolce</i> , sweet; <i>vino del paese</i> , wine of the country.

The *Maccaroni* of Naples is much esteemed, but is generally hard, and should therefore be ordered 'ben cotti'. It is usually flavoured with *pomi d'oro* (tomatoes), of which the Neapolitans are very fond. *Sea-fish* and *ragosta*, a kind of lobster, excellent. Shell-fish soup (*zuppa di conchiglie*), a good but indigestible dish.

*Cafés* are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices. *Café noir* (*Caffè nero*) is most commonly drunk (15-20 c. per cup). *Caffè latte* is coffee mixed with milk before served (20-30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (30-40 c.). The usual viands for lunch are ham, sausages, cutlets, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*sorbetto*, or *gelato*) of every conceivable variety are supplied at the *cafés*, particularly at Naples, at 30-90 c. per portion; or half-a-portion (*mezza*) may generally be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata*, of oranges; *di caffè*, of coffee), is chiefly in vogue in the forenoon. The waiter (*cameriere*), whose accuracy in giving change is not always to be relied on, expects a fee of 5-10 c.

*Cigars* in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Scelti Romani*, *Virginias*, *Vevays*, *Cavours*, *Napolitani*, etc.) vary from 5 to 10 c. Good imported cigars may be bought at the best shops in the large towns for 25-60 c. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

## IX. Sights, Theatres, Shops.

*Churches* are open in the morning till 12 or 12.30, and generally again from 2-4 to 7 p.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. The verger (*sagrestano* or *nonsolo*) receives a fee of 1½ fr. or upwards, if his services are required.

*Museums*, picture-galleries, and other collections are usually open from 10 to 4 o'clock. All the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays gratis. The attendants are forbidden to accept gratuities. The collections are closed on public holidays.

The *Museo Nazionale* at Naples, for instance, is closed on New Year's Day, Epiphany (6th Jan.), the king's birthday (14th Mar.), Easter Sunday, Ascension Day, Whitsunday, Corpus Christi, Festa dello Statuto (first Sunday in June), Day of SS. Peter & Paul (29th June), Assumption of the Virgin (15th Aug.), Birth of the Virgin (8th Sept.), St. Januarius (19th Sept.), All Saints' Day (1st Nov.), Feast of the Conception (8th Dec.), and on Christmas Day.

*Theatres*. The performances at the larger theatres, beginning at 8, 8.30, or 9, and ending at midnight or later, consist exclusively of operas and ballets, the first act of an opera being usually succeeded by a ballet of three or more acts. The pit (*platea*), to which holders of the ordinary *biglietto d'ingresso* are admitted, is the usual resort of the men. For the reserved seats (*scanni*

*chiusi, sedie chiuse, poltrone, posti distinti*) and boxes (*palco*) additional tickets must be taken. Ladies of course engage a box, or at least reserved seats. The former must always be secured in advance. — The theatre is a favourite evening resort of the Italians, and silence during the performance of the music is never very strictly observed.

Shops rarely have fixed prices. As a rule two-thirds or three-quarters of the price asked should be offered (comp. p. 26). The same rule applies to artisans, drivers, and others. '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket.

### X. Reckoning of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused in all the larger towns, except by the lower classes, but is still almost universally employed in the country, especially in Sicily. The ordinary reckoning of other nations is termed *ora francese*.

The moment of the sun's disappearance below the horizon is 'half past 23 o'clock'; the twilight lasts about half-an-hour, after which it is '24 o'clock', or the close of the day, when 'Ave Maria'

		By Ital. time		Ave Maria or 24 o'clock is our			By Ital. time		Ave Maria or 24 o'clock is our
		our noon is	our midnt. is				our noon is	our midnt. is	
Jan.	1—12.	19	7	5	July	1—12.	16	4	8
	13—31.	18 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>		13—31.	18 <sup>1</sup> / <sub>4</sub>	4 <sup>1</sup> / <sub>4</sub>	7 <sup>3</sup> / <sub>4</sub>
Feb.	1—15.	18 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	Aug.	1—15.	16 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>2</sub>	7 <sup>1</sup> / <sub>2</sub>
	16—24.	18 <sup>1</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>		16—25.	16 <sup>3</sup> / <sub>4</sub>	4 <sup>3</sup> / <sub>4</sub>	7 <sup>1</sup> / <sub>4</sub>
	25—28.	18	6	6		26—31.	17	5	7
March	1—5.	18	6	6	Sept.	1—5.	17	5	7
	6—15.	17 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>		6—16.	17 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>
	16—26.	17 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>		17—27.	17 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>
	27—31.	17 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>		28—30.	17 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>
April	1—10.	17 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>	Oct.	1—10.	17 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>
	11—20.	17	5	7		11—20.	18	6	6
	21—30.	16 <sup>3</sup> / <sub>4</sub>	4 <sup>3</sup> / <sub>4</sub>	7 <sup>1</sup> / <sub>4</sub>		21—31.	18 <sup>1</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>
May	1—15.	16 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>2</sub>	7 <sup>1</sup> / <sub>2</sub>	Nov.	1—15.	18 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>
	16—31.	16 <sup>1</sup> / <sub>4</sub>	4 <sup>1</sup> / <sub>4</sub>	7 <sup>3</sup> / <sub>4</sub>		16—31.	18 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>
June	1—30.	16	4	8	Dec.	1—31.	19	7	5

is rung. The following hours are usually called '*un ora di notte*', '*tre ore di notte*', etc. This troublesome mode of calculation would necessitate a daily alteration of every time-piece in the

kingdom, but it is thought sufficiently accurate to alter the hour of Ave Maria by a quarter of an hour about once a fortnight. The accompanying table shows the Italian compared with the ordinary hours.

### XI. Postal Arrangements.

**Post Office.** The address of letters, whether *poste restante* (Ital. *ferma in posta*), or to the traveller's hotel, should in all cases be simple and distinctly legible, all superfluous titles being omitted. In asking for letters it is advisable to show one's visiting-card, and to see that a proper search is made among the *poste restante* letters.

Postage-stamps (*francobolli*) are sold at many of the tobacco-shops. A letter of 15 grammes ( $\frac{1}{2}$  oz., weight of about 3 soldi) to any of the countries included in the postal union 25 c.; post-card (*cartolina postale*) 10 c., with card for answer attached (*con risposta pagata*) 20 c.; book-post (*stampe sotto fascia*) 5 c. per 50 grammes; registering (*raccomandazione*) 25 c.

Letters by town-post 5 c.; throughout Italy 20 c. prepaid, 30 c. unpaid; post-cards 10 c., with card for answer attached 15 c.

In the larger towns the post-office is open daily (including Sundays and holidays) from 9 a.m. to 10 p.m.

**Telegrams.** For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 39 c., France 14, Germany 18, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 49, Norway 36, Sweden 38 c. — To America from  $3\frac{3}{4}$  fr. per word upwards, according to the distance.

In Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent in Italy at thrice the above rates.

### XII. Climate and Health of Naples.

**Climate.** The hills in the vicinity of Naples only afford it partial protection against the winds. The *Posilipo* and the heights of *S. Elmo* and *Capodimonte* shelter it tolerably well on the N.W. and N.; but the N.E. (*Tramontana*), S.E. (*Scirocco*), and S.W. (*Libeccio*) winds are opposed by no such natural barrier. The alternation of these air-currents from the N. and S. exercises the most material influence upon the temperature of the different seasons at Naples, and is the usual cause of the extreme variations which sometimes occur in the course of a single day. The first half of *September* is apt to be uncomfortably warm (70-75° Fahr.) and the *scirocco* is then often an unwelcome visitor, but the close of *September* and the beginning of *October* form as a rule a favourable season for a visit to Naples, the mean temperature being about 65° Fahr., and the sky generally bright and cloudless. In *November* the rainy S. wind prevails, while in *December*, when the N.

wind blows, many fine days are enjoyed. The weather at this season is often remarkably mild. The mean winter temperature is about  $50^{\circ}$ , but in the cold nights of *January* the thermometer sometimes sinks  $5-6^{\circ}$  below freezing-point. Snow seldom falls in Naples itself, but in January the surrounding mountains are sometimes covered with a mantle of snow which imparts a bitter keenness to the E. and N.E. winds. Fogs are very rare. Towards the end of January, or in *February* at latest, the S. winds again predominate, and a rainy season sets in, which often lasts till April. *March* resembles an English April in its changeableness, while *April* (mean temperature  $60^{\circ}$ ) is perhaps the most delightful month of the whole year. *May* ( $68^{\circ}$ ) is also an exceedingly pleasant month. In *June*, *July*, and *August* the prevalent winds are from the N. and N.E. The heat sometimes rises to  $100^{\circ}$  (mean  $72-77^{\circ}$ ), but is pleasantly tempered by the sea-wind, which rises in the forenoon and blows till about 4 p.m., an advantage unknown at Rome or Florence.

In Mt. Vesuvius the Neapolitans possess a gigantic barometer. The direction in which the smoke issuing from the crater blows often announces a change of weather twenty-four hours beforehand. When it blows towards Capri, good weather may be expected (in winter a clear sky and cool temperature); when it is turned towards Ischia, we may look for E. wind (*Greco Levante*) and cold weather. Indications of the approach of the *Scirocco* are specially important, as during the prevalence of this depressing wind, perfect repose is desirable. Thus, when the crater is concealed by a thick layer of clouds, we may expect S. wind, often accompanied by heavy rain. Another premonition of the scirocco is afforded when Capri appears of a dark blue colour and unusually near and distinct. Long, low, and regular waves rolling in from the Bocca Piccola also as a rule betoken the approach of the scirocco.

**Health.** The sanitary condition of Naples is on the whole not unsatisfactory, and epidemics have not shown themselves so deadly here as in many large towns in cooler climates. The mistaken idea, however, that no change whatever need be made in his mode of life often exposes the traveller to risks which a little caution would easily evade. The principal danger to visitors to Naples consists in the so-called Neapolitan fever, a variety of typhus to which numerous strangers fall a prey. In the great majority of cases, however, this illness takes a favourable course; and it is only when complicated with other maladies that danger to life need be feared. It is only lately that Naples has secured a supply of wholesome drinking-water. Formerly rain-water cisterns and the neglected conduits from the neighbourhood of Caserta were the only sources of this important necessity; and the violent outbreak of cholera in 1884 may in a great measure be traced to the fact that in many instances the cisterns were separated from cess-pools only by defective

walls. The epidemic, however, has had the effect of accelerating the necessary improvements. By far the most important of these is the construction of the immense *Aqueduct*, which now brings a copious supply of good water to the town from the *Serino*, a river in the Apennines, several miles distant. Measures have also been taken to open up the crowded and infected lanes and alleys by demolishing houses and forming new streets, and finally a general canalization of the whole town has been begun. It is to be hoped that these measures will remove some of the evil sanitary reputation of the town.

Whatever be the primary causes of this often exaggerated evil reputation, the immediate or exciting cause may almost invariably be traced to imprudence on the part of the travellers, especially of those who wish to see everything in the shortest possible time, allow themselves no time for repose, and neglect the commonest sanitary precautions. It cannot be too emphatically asserted that nearly all the acute diseases by which visitors to Naples are attacked are due to imprudences in diet, to neglected colds, or to excessive fatigue. Even the hardest traveller from the N. should take the utmost care in avoiding these three provocatives of disease. On the smallest symptom of indisposition, all excursions should be given up until the nervous system has recovered its usual tone. A physician should also be consulted. Malarial affections are most generally incurred on excursions to Lago Agnano or Baiæ, or in drives to Pianura or other places in the Phlegrean Fields. Pæstum and the railway-journey through the Roman Campagna are also more or less dangerous in this respect. The best prophylactic measures consist in warm clothing, an avoidance of the hours of sunset, and the shutting of the windows in the railway-carriage. Those who, notwithstanding all precautions, are attacked by malaria should at once seek change of air in Sorrento, Capri, or La Cava. In many respects Naples is unsuitable for persons with weak lungs, who will find a residence in Pozzuoli or Capri much more congenial.

Rooms, or at least bedrooms, facing the S. are almost essential for the delicate and highly desirable for the robust. If such cannot be obtained, those facing the W. are the next best in winter, those facing the E. in summer. Corner rooms and lodgings on the groundfloor should be avoided. The uppermost floors of house are often damp on account of the thinness of the walls and ceilings. Care should be taken to see that all the doors and windows close satisfactorily. The healthiest parts of the town are the *Corso Vittorio Emanuele*, the *Rione Principe Amedeo*, and the *Pizzofalcone*. The upper part of the *Strada Santa Lucia* may be recommended to those who do not fear a little wind and dust. There are also numerous comfortable and healthy dwellings in the *Strada Chiatamone*, the *Riviera di Chiaja*, and the *Mergellina*, although

the drains here emptying themselves into the sea often pollute the air very perceptibly when the wind blows inshore. One of the physicians mentioned at p. 25 should, however, in this case be consulted in the choice of a dwelling, as many of the houses here are so defective in hygienic arrangements that they are positively unhealthy and dangerous.

The visitor to Naples should as a general rule wear warmer clothing than he would at home in a similar temperature. Natives are generally much more careful in this respect than strangers, as they know from experience that a cold at Naples is too likely to usher in a severe illness. The traveller should therefore always be provided with a greatcoat or shawl, which he should make use of in the evening, when sitting in a carriage or boat, or when exposed to sudden alternations of sun and shade. Long walks should be avoided as much as possible; fortunately the low fares of the cabs and tramways make driving comparatively inexpensive. It is also necessary to be warmly covered during sleep; the supply of bed-clothes at the hotels and lodging-houses is often apt to be scanty.

Moderation in eating and drinking is, of course, imperative. The appetite gradually decreases under a southern sun, but at first strangers are sometimes apt to eat excessive quantities of macaroni, cheese, fruit, etc. The traveller should adopt the Neapolitan custom of rejecting fish that are not quite fresh (see p. 22). Oysters are also dangerous here when not fresh; and cases of typhus have been traced to the consumption of oysters from S. Lucia (p. 35) where the shell-fish are kept in undesirable proximity to the mouths of the sewers. Ripe fruit eaten in moderation is perfectly wholesome, but the fruit offered at table-d'hôte even in the best hotels is often unripe, as the Neapolitans prefer it in this state. A free indulgence in fruit should be especially avoided in autumn, when the excessive heat predisposes to diarrhœa. The *Sorbe*, a kind of fruit resembling the medlar and containing a large quantity of tannin, is often useful in counteracting a diarrhœic tendency. A dozen or so of this fruit may be eaten at once without fear of prejudicial consequences. Diarrhœa induced by violent exertion in hot weather may often be cured by the use of *Granitè* (p. xxi). The ordinary red wines of the country are usually sound and good, and a moderate use of them when pure may be thoroughly recommended. Those who find them unpalatable should drink claret. The native white wines, though generally lighter than the red, are too astringent in their action. Beer-drinking is not advisable.

## ANCIENT ART,

from the German of

Prof. Reinhard Kekulé.

*We store  
The sculptured relics of the Past,  
And deplore  
The beautiful as lost at last.*

The traveller whose attention is directed to the treasures of the National Museum at Naples, to the relics of antiquity scattered throughout Southern Italy and Sicily, and who, possibly setting foot on the soil of Attica, finds himself, if favoured by fortune, in the presence of her glorious ruins — has in all probability had his appetite whetted in Rome, and has there collected such data as he will readily apply to all that presents itself as new to his observation. But even he who turns himself at once to the contemplation of an heritage of antiquity such as that comprised in the favoured regions of Campania and Sicily has the promise of a rich and abundant harvest, if he but know how to prize its fruits.

The National Museum partakes in many of its departments of the same character as the Vatican with its statue world, and includes many works in marble which have indeed been brought thither from Rome, notably those formerly belonging to the Farnese family. By the careful observer many of the statues will be recognised as repetitions of those already seen in Rome. They belong to the numerous class of copies made from renowned masterpieces, which in the old Roman time were indispensable adjuncts to a display of wealth and refinement. Many of these marbles betray, owing to a certain redundancy and pliancy of outline, a taste peculiar to people of these coasts upon which Nature has lavished her choicest gifts. The exquisite Greek coins remind us that we are in a land that was once the thriving and envied seat of Greek culture: innumerable tripods, candelabra, lamps, braziers, jars, jugs, caskets, bracelets, needles, house and kitchen-utensils of all kinds, weapons of warriors and gladiators, the numerous figures in bronze, above all a stately array of some hundreds of wall-paintings, unique in the world, indicate with sufficient clearness that here are col-



lected the results of excavations which present as in a mirror a complete and charming picture of ancient life, and that we are in the immediate neighbourhood of Pompeii, Herculaneum, and Stabiae, long buried at the foot of Vesuvius.

His first impression of purely Greek art the Northern traveller in Italy receives at *Paestum*. The drive through a lonely, silent country; the picturesque beauty of the ruins and landscape with the glittering sea in apparently close proximity; the melancholy reflection that these proud temples before their decay looked upon a thriving Hellenic city amid the smiles of nature, instead of a fever-stricken pestilential wilderness: all this serves so to excite the susceptibility of the beholder, that he will find the impression produced by these ruins, conspicuously that of the Temple of Jupiter, almost more overpowering than even the spectacle of the Roman forum. There the scale, the solidity and splendour of the edifices, as well as the surpassing wealth of form and sculptured ornament, are imposing. Here the architecture appears externally poor in merely superficial decoration: poorer than it had originally been. The coating of stucco, so fine and firmly set that it gave to the porous limestone a surface smooth as marble, is shattered and weather-stained, the forms themselves have extensively suffered; wind and weather have obliterated the coloured leaves which decorated the heavy collars of the capitals together with all that gay adornment bestowed according to Greek custom. But precisely in this absence of adornment, in a simplicity which brings to view only what is indispensable and essential, does this stern Doric temple with its dense array of mighty columns, with its lofty and ponderous entablature and far-reaching projection of cornice, in the clear and simple disposal of the masses, in solemnity and strength of proportion, in beauty and distinctness of outline, present itself as a revelation of the spirit of Greek architecture, which so fills us with amazement that we are apt to overlook the very slight expenditure of material space employed to produce this incomparable impression of grandeur and sublimity. One who has seen the ruins of *Paestum* will have the more pleasure in examining less impressive mementoes of the Greek ages from the city dedicated to Poseidon — the fine monumental paintings from *Paestum* in the National Museum of Naples: Warriors departing for the combat whence they are never to return.

The Temple of Poseidon at *Paestum* is ascribed to the close of the 6th century B.C. From a far remoter past, however, dates the fragment of art-history which we are enabled to trace in *Selinunto*, although it cannot of course be deciphered on the spot from its ruins alone. The imagination is less severely taxed to supply all that is lost to the beauteous ruins in *Segesta* and *Girgenti*. In *Selinunto* the effects of earthquakes have been so destructive that a clear conception of the temples can only be attained by reference

to the architects' plans and drawings. The sculptures belonging to these temples, brought to light by recent excavations, are to be found in the Museum of Palermo. The oldest temple, usually distinguished by the letter *C*, is that on the Acropolis. This was probably dedicated to Apollo as god of succour, and was erected immediately subsequent to the foundation of the city, an event assigned variously to B.C. 651 and B.C. 628. The neighbouring and northernmost temple of the Acropolis, *D*, presumably sacred to Athena, is scarcely more recent. In the three metope-reliefs which belong to the first-named temple *C*, scarcely a trace of Grecian beauty is discernible; indeed they are almost ludicrously primitive and rude. And yet they afford an instructive insight into the rudimentary sculpture of the Greeks. Possibly, in the place for which they were designed, aloft between the triglyphs of a Doric frieze, and set in a framework of strong and clearly defined architectural lines, the reliefs may have had a less repulsive effect. But it is curious to observe how the same stage in art which had in architecture attained to an essentially coherent system, primitive perhaps in its severity and unwieldiness, yet conveying the impression of harmony in its completeness, should in the rendering of such figures as would contribute to its architectural ornamentation be beset by a childish restraint and uncertainty of aim; how the same eye that watched over the ordered arrangement of each part and proportion as well as the delicate rendering of each line and ornament of the building, could be content to give representations of mythical events, which, as it appears to us, must have exhibited an aimless and startling conspicuousness and a grotesque vivacity, entailing the disfigurement of the human form and the entire sacrifice of natural proportion. And yet in these characteristics lies the germ of a mighty future, in the religious enthusiasm which animated the artist as he strove to give intelligible expression to the sacred history which he had to relate, in the independence and directness with which he embodied its purport in sculptured forms. Not that we can suppose such scenes to have been altogether new to him. He might have seen them in other places and in earlier times. But he had to mould them anew and from his own individual resources, without available pattern, and without that readiness in execution which the hand can only acquire by frequent exercise. The head of Medusa alone, this earliest figurative expression of destruction and horror, is clearly and unflinchingly portrayed. To the artist as well as his contemporaries this poverty in execution was not apparent. Their successors were not slow to make far different pretensions. If a kind fate had preserved the single statue of the youthful god that stood in the sanctuary, or at some future time should discover it to us, we should probably be overwhelmed with astonishment at the contrast presented by the statue to the reliefs. At a time when such

reliefs as these were possible, Greek art had already possessed itself of a definite type for the statue of Apollo, and for the youthful form generally, in archaic stiffness, but conformable with the law of nature in shape and proportion; while by constant comparison with nature it continued to gain in purity and truthfulness.

By the same process representation in relief is gradually ennobled. Offences against proportion and drawing are more easily overlooked in relief than in a lifesize work in the round; the susceptibility of the eye moreover is more readily forgotten in the interest excited by the pictorial narration. The monuments of Selinunto are pre-eminent in the opportunity they afford for observing on the spot what has sprung from these beginnings. Of the group on the Eastern hill the Temple *F* in point of time is next to those of the Pæan Apollo and of Athena. Then come Temple *G*, likewise dedicated to Apollo, one to Juno *E*, and lastly Temple *A*, occupying the Acropolis. Temple *F* still belongs to the 6th century B.C., a period when the building of the Apollo Temple *G* had begun, to be completed at a later period. The Heræum (Temple of Juno) *E* and temple *A* date from the middle of the 5th century B.C. or not much later. Two halves of metope-slabs have been brought to light which adorned the temple *F* (a god and goddess contending with giants), and four similar slabs from the Heræum are so far preserved that they furnish a sufficiently intelligible representation of Zeus and Hera, Artemis and Actæon, Heracles and the Amazons, and Athena contending with the Giants.

In both metopes from *F* extraordinary clearness and animation again arrest the attention. The impetuous rush of the victorious goddess, the dying agonies of the fallen giant, his head convulsively thrown back, his mouth open and grinning, his utter helplessness, are rendered with a turbulence, and with an expenditure of means, which appear to us very much in excess of what is needed for clear expression, and which simply outrage instead of satisfying one's sense of the beautiful. The two art-stages to which these reliefs, and the quaint rudeness of those of the Apollo Temple on the Acropolis belong, offer a certain analogy. In both cases all available means are applied with recklessness and in excess. Those, however, at the disposal of the later artist were infinitely richer and more perfect. While his predecessor had not altogether mastered the forms of art, he had acquired a certain familiarity with them, though at the cost of much toil and trouble; but his power was so new and unwonted that he could not refrain from abusing it. The *Metopæ from the Heræum* on the other hand, which mark the maturity of archaic art, show a command of expression ennobled by a fine perception of the beautiful. These qualities declare themselves most felicitously in the two compositions which represent the meeting of Zeus and Hera on Mount Ida and Artemis punishing Actæon. The expression of godlike serenity and joy which pervades the first

scene transcends all similar efforts whether of earlier or later art: while the second is scarcely less admirable from the way in which the unmistakable wildness of the subject is subdued to something like softness by modulation of movement and occupation of allotted space. The technical method employed in the more recent metopes is peculiar. In the antique vases with black figures on a red ground the men are usually black, and the women, as far as the body itself is visible, white. Here the indication of the lighter and darker flesh colour of the two sexes has superficially supplied a necessary characteristic. But the perfected art also resorted to this distinction in rendering flesh-colour. In the paintings of Pompeii the bronzed, sunburnt bodies of the men form an effective contrast to the delicate and fairer forms of the women. Something of the same kind is found in the metopes of the *Hēræum*. As the entire temple is of tufa, they too are of the same material. Owing to the rugged and faulty nature of the material the architect resorted to a coating of stucco upon which he displayed his gaudy decoration. In the reliefs on the other hand the nude forms of the women are given in white marble. The harmony of the different portions of the reliefs, multiform as they were, was restored by a profuse application of colour, which the purely architectural accessories also required.

These beautiful reliefs, which may appear somewhat primitive in our eyes, are contemporaneous with, or perhaps even more recent than the building and plastic decoration of the Parthenon in Athens. Compared with the works of Attica they exhibit a distinctly different order of art, a Doric fashion of sculpture, which we again meet with in the older metopes from Selinunto. At a time when Greek art was in the zenith of its splendour, the Western Hellenes, who like the Greeks of Asia Minor had been once in advance of the mother-country, lost their advantage. Magna Græcia and Sicily can boast of no name comparable with those of Phidias and Polycletus. The reliefs of Selinunto have more in common with the works of Polycletus, than with those of the Attic school. In the National Museum at Naples there is a fine reproduction of the *Doryphorus* of Polycletus, from which we learn what DORIC PHLOPORONESIAN sculpture was at its best; in like manner the Farnese *Head of Juno* (p. 67), surpassing all similar conceptions of the goddess in majestic severity and repressed energy, fitly affords an idea of the masterpiece of Polycletus. In a well-known passage in his history of art, Winckelmann describes perfect beauty as twofold, as having a double grace: the one as winning, — ‘she descends from her eminence, revealing herself to the observant eye with a suavity devoid of self-abasement: she is not over-anxious to please, but would not be overlooked’. The other is self-satisfied and would be sought rather than court attention, — ‘she holds converse only with the wise, appearing to the populace inimical and morose, she looks

within her breast the soul's vibrations, and nearly attains to the blessed repose of the divine nature: and thus according to ancient writers the greatest artists sought to pourtray her'. To those who know how to observe will be revealed beneath the morose solemnity of this Farnese Juno an impressive picture of godlike repose and majesty.

The OLD ATTIC SCHOOL is represented in Naples by the group of the tyrant-slayers *Harmodius and Aristogiton* (p. 66), a copy of that work of *Antenor* which stood in the market-place at Athens. The two Athenians rush to the attack, the sword of the younger being raised to strike; the older of the two (the head of this figure does not belong to it, the original was bearded) is at hand to protect his brave comrade, as soon as the time comes for him to interfere; and here the words of the great authority already quoted, in reference to the attributes of a severe style, are applicable: 'The drawing was impressive but hard, powerful but devoid of grace. The force of expression detracts from the beauty'... 'Art was hard and severe as the justice of the time which punished the most trifling offence with death'. Those who can retain in the eye a correct impress of forms may compare the two metopes of Temple F with this Attic group of the murder of Hippias. The same violence of action and rendering of form are observable in both. But the reliefs appear wild, almost disordered and devoid of beauty, beside the symmetrical accuracy and precision, the concentrated power, the beautiful flow of lines in the group of statues. Farther, a comparison of the finest metopes from the Hera temple with this and other Attic works will give an insight into the various phases of subtlety and grace which find a place in the collective Greek character. Above all, such a comparison will direct attention to the widely differing conditions requisite for the execution of reliefs intended for architectural decoration from those imposed upon the author of a self-contained work in the round on the grandest scale. This distinction must neither be overlooked nor too lightly estimated.

Though in the National Museum there may not be found any very pure or important example of the Attic school of Phidias' time, a succeeding school is most happily illustrated by the *Orpheus Relief* (p. 70). Orpheus is permitted to bring his consort Eurydice out of Hades and to restore her once more to the light of the sun on condition that he shall not look upon her during the passage. He has failed to fulfil this condition. Hermes, the conductor of departed souls, with gentle measured gesture takes the hand of Eurydice to consign her anew to the realm of shades. In contemplating this composition, beautiful in its simplicity as it is, hope and dismay alternately possess us. The advance of the train, Orpheus in the act of casting the fatal glance, the confiding communion of man and wife are quite unmistakable, as well as the interruption of their progress and the subsequent return of Eurydice. And here we may

pause to wonder how antique art could present powerful effect clothed in persuasive beauty, or, if subdued, yet with striking expression: and with what a modest expenditure of means she could assert 'this noble simplicity and grandeur of repose'. Even in its own time this work must have enjoyed a considerable reputation, as replicas are still to be seen in the Villa Albani at Rome and in the Louvre at Paris. The Neapolitan example is the most beautiful, and the severest too, of those extant. It may be remarked, by the way, that the inscriptions introduced, though they may be correct in the explanation they give, must be of doubtful antiquity. — By far the greater number of sculptures in Naples belong like those in Rome to a more recent period of Greek art. The prostrate *Amazon* stretched out in death, a *Dead Persian*, a *Dead Giant*, and the *Wounded Gaul*, which will be readily recognised from its resemblance to a master-piece of the Pergamenean school, the *Dying Gaul* in the Museum of the Capitol (the so-called dying gladiator), are parts of a votive offering of King Attalus of Pergamum at Athens, of which single figures are to be seen in Venice and in Rome.

The colossal group of the so-called *Farnese Bull* (p. 64), which brilliantly represents the RHODIAN SCHOOL, is more likely to arrest attention. This group will produce a powerful impression upon most beholders, and this not by force of its material bulk alone. The effect would have been even more impressive, had the work of restoration been successful, particularly in the standing female figure. It will be worth our while to analyse the nature of this effect, as well as the forces which contribute to it. An occurrence full of horror is presented to our view. Two powerful youths are engaged in binding on the back of a furious bull the helpless form of a woman. The mighty beast is plunging violently, and in another moment will be away, hurrying the burden he is made to bear to the terrible doom of a martyr. As soon as we have attained to an accurate conception of what is passing before us, horror and dismay rather than pity take possession of us. What impels the youths to the deed? How is it that they are allowed to effect their purpose undisturbed? The answer is to be found outside the work itself. Antiope, expelled by her father, has given birth to Amphion and Zethus and abandoned them. The sons grow up under the care of an old shepherd. Antiope has yet other sufferings to endure at the hands of her relation Dirce who maltreated her. Dirce wandering on Mount Cythæron in bacchanalian revel would slay the victim of her persecutions. She bids two young shepherds bind Antiope to a bull that she may thus be dragged to her death. The youths recognise their mother before it is too late: they consign Dirce to the doom prepared for Antiope. The ancient Greeks were familiarised with this myth by a celebrated tragedy of Euripides; the subordinate work on the base, the mountain-god Cythæron decked with Bacchic ivy, and the Bacchic Cista on the ground,

would help to recall all the minor incidents of the story. A doom pronounced by the gods is executed; the fate Dirce had prepared for another recoils upon herself. But all this, or at least as much as will suffice for a satisfactory understanding of the work of art as such, cannot be gathered from the work itself. In the Orpheus relief we recognise without extraneous aid the separation of two lovers calmly resigned to their fate, their severance by the conductor of souls. An acquaintance with the exquisite legend will merely serve to enhance the thrilling emotions evoked by the sculptured forms. The Bull will excite our abhorrence if the story be not known to us; while the knowledge itself and such reflections as it would suggest could scarcely reconcile us to the cruelty of the deed, nor help us to endure without something akin to petrification these moments of horror. But when our thoughts are sufficiently collected to allow of our realising the event, we are again lost in admiring wonder at the aspiring courage, at the command of all artistical and technical resources possessed by the author of this sculpture which uprears itself with such unfaltering power. The base is adorned with suggestions of landscape and appropriate animal-life more elaborately than was then usual in works of this kind, although analogies are not wholly wanting. But the landscape, the figure of the mountain-god Cythæron, together with all minor accessories, are far surpassed in interest by the principal figures and their action. The lovely feminine form of Dirce vainly imploring the powerful youths whose utmost exertions scarcely suffice to restrain the infuriated beast, the vivid reality of the whole scene, the artistic refinement in the execution have scarcely yet been sufficiently admired. We readily concede to one like Welcker, who brought the finest perceptions to bear on the exposition of antique art, 'that it is impossible to attain to the highest excellence in any particular direction without at the same time postponing one or other consideration of value'. That which was esteemed as the highest excellence, the goal which must be reached at the cost of all other considerations, has varied with successive epochs of Greek art. In the present case repose and concentration are sacrificed to the overwhelming effect of a momentary scene. Even at a time when restoration could not have interfered with the original design, the impression of a certain confusedness must have been conveyed to the spectator, at least at the first glance. It is eminently characteristic of this group 'that it powerfully arrests the attention at a point where an almost wild defiance of rule declares itself. The contrast presented in the scene — the terribly rapid and unceasing movement as the inevitable result of a momentary pause, which the artist with consummate boldness and subtlety has known how to induce and improve, give life and energy to the picture in a wonderful degree'. But Welcker himself, from whom these words are borrowed, reminds us how this group first arrests

attention 'by the uncommon character of its appearance'. The group of the Bull assuredly displays excellences which belonged to the antique of every epoch, especially the intuitive perception that truth in the sphere of art is not identical with an illusory realism. The conception of this group proceeds from a complete apprehension of the subject to be embodied. But this fullness of apprehension is derived from the Tragedy. From the very beginning plastic art and poetry have been as twin streams springing from one source and flowing separately, yet side by side. Often indeed their waters have met and mingled. But it was long e'er the tide of poetry seeking a separate channel helped to feed the sister stream. The scene presented to us by this Farnese group was illustrated by Euripides long before its embodiment by plastic art in his tragedy, where Dirce's death is related by the messenger. The artist found material for his inventiveness at hand, which his fancy, passionately stimulated, presently endowed with plastic form and life at a moment which promised 'an uncommon appearance', a majestic and overpowering effect which should command astonishment and admiration. We have already attributed the Farnese group to the Rhodian School in speaking of the origin and development of art. It was the work of two sculptors Apollonius and Tauriscus of Tralles in Asia Minor; for, according to the Roman author Pliny, the group is identical with one by these artists which was brought to Rome from Rhodes, and in all probability found its way thence to Naples. — The colossal group of a man who bears away the dead body of a boy on his shoulders is usually ascribed to the Rhodian School. It has been described as Hector with the body of Troilus. But the corpse of a beloved brother saved from the battle-field would hardly be seized in such fashion. It would rather appear to be that of a victim borne away in triumph by a ruthless victor.

In Naples we have a number of instructive examples of the two styles which are frequently designated as an antique Renaissance, the NEW-ATTIC SCHOOL, and the SCHOOL OF PASITELLES; of the latter in the bronze figure of *Apollo playing the Lyre* from Pompeii, and in the archaic simplicity of the affecting group of *Orestes and Electra*; of the former in the *Vase of Salpion*, or better still in the *Aphrodite from Capua*, the so-called *Psyche*, and similar works. In Naples abundant opportunity will be found for continuing the study begun in Rome of the heroes of an ideal world, of portraits (among which the mild and melancholy head of *M. Brutus*, the murderer of Cæsar, is conspicuous), sarcophagus-reliefs, or whatever else may especially engage the attention. Probably, however, curiosity and interest will be most excited by the appearance of antique paintings from Pompeii and the neighbouring cities of Campania buried at the foot of Vesuvius.

The history of Greek Painting presents a problem difficult of solution. Happily we have outlived the superstition that the



people amongst whom the Parthenon arose, and who gave birth to a sculptor such as Phidias, should have contributed in painting nothing worthy of record. What we most desire, however, is still wanting. We are not in possession of any work by a master of the art; but only of the products of a subordinate and mechanical art, and these only from a single and comparatively recent period.

The greatest painter of the older time — and probably one of the greatest artists of all times — was POLYGNOTUS, a native of Thasos. He lived for the most part in Athens, where he was presented with the rights of citizenship, and was, though a contemporary of Phidias, his senior. As Phidias was a favourite of Pericles and employed by him, it would appear that Polygnotus was a protégé of Cimon. Pausanias, the Greek author of travels (in the time of Antoninus), had seen two large paintings by Polygnotus covering the wall in Delphi, and has minutely described them. In the one the fall of Troy was represented, in the other scenes from the nether world. In the first the Trojan Cassandra is the centre figure. Ajax has offered violence to her: she sits on the ground, in her hand the image of the insulted Athena; around her the Greek heroes are sitting in judgment upon Ajax. In the background is the citadel of Troy, the head of the wooden horse reaches above its wall, which Epeios, the builder of the horse, is about to demolish. Right and left of the central group are scenes of destruction; heaps of the slain, the savage Neoptolemus still persisting in his work of slaughter, captive women, and terrified children; nor were more inviting scenes wanting. Close to the captive Trojan women Æthra was seen, the liberated slave of Helen, and farther back the tent of Menelaus is taken down and his ship equipped for departure. On the other side of the picture was recognised the house of Antenor, which the Greeks had spared, while he himself and his family make ready to quit their desolated home and depart for foreign lands. Thus the entire centre of the composition has reference to the crime committed after the conquest, which called aloud for punishment by the gods; these scenes of death and horror were enclosed at the extremities by more peaceful incidents — the horror of the lower world whose shades envelope renowned heroes and heroines; Odysseus compelled to descend to the abode of the departed — all this Polygnotus combined in one grand picture, skilfully alternating peace and the torments of hell, prodigious ghastliness and tender grace. Polygnotus had not only embodied in these pictures the mythical matter with which religious rites, epic poem, vulgar tradition and humour, as well as the earlier works of plastic art, could furnish him; not only had he animated this material with captivating motives strongly appealing to the beholder's imagination; but he had, as may still be recognised, while painting, asserted his power as a poet and supplied much that was original in the realm of fancy. The technical means at the disposal

of Polygnotus were so limited, so simple and antiquated, that in the Roman times admiration of his pictures was ridiculed as a conceit of dilettantism — just as at one time it was customary to scoff at the admirer of Giotto. Nevertheless with these simple means, Polygnotus could express himself with so much clearness, so nobly and sublimely, that Aristotle boasted of him that his forms were more noble and grander than were commonly seen in life, while the painter Pauson presented men worse than they really were, and Dionysius was true to nature. Having regard to these separate qualifications he suggested that the youthful eye should receive its impressions from Polygnotus and not from Pauson. In later times the beauty of Polygnotus' pictures continued to charm: in the second century A.D. his Cassandra supplied an author of refinement and penetration, like Lucian, with the material for a description of feminine beauty.

While the fame of Polygnotus and his contemporaries rested principally on wall-paintings, later critics would maintain that those of his successors who first produced artistic effect in portable pictures were the only true painters. As the first painter in this sense the Athenian APOLLODORUS may be named. The work which he began was completed by ZEUXIS of Heraclæa and PARRHASIUS of Ephesus. We still possess a description by Lucian of the Centaur family by Zeuxis. The female Centaur reclines on the grass, the human upper part of the body being raised and supported by the elbow. One of her two infants she holds in her arms giving it nourishment in human fashion; the other sucks as a foal her teats. The male Centaur looks down from above. He holds in his right hand a lion-cub which he swings over his shoulder as if jokingly to frighten his youngones. 'The further excellences of the picture,' modestly continues Lucian, though evidently an accomplished connoisseur, 'which to us laymen are but partly revealed, but nevertheless comprise the whole of art's resources, correct drawing, an admirable manipulation and mingling of colour, management of light and shade, a happy choice of dimension, as well as just relative proportion of parts to the whole, and the combined movement of the composition — these are qualities to be extolled by one of art's disciples who has mastered the subject in its detail'. This eloquent description by Lucian has been made the subject of a spirited drawing by Genelli. Unfortunately no such record of Parrhasius' works remains. The credit of having first applied symmetry, i.e. probably the systematic regard for the proportion recognised by later leaders in art, to painting, is claimed for Parrhasius, as well as delicacy and grace in the artistic rendering of the countenance and hair. He is said, too, to have been supreme in the management of contour. But in later times Parrhasius was esteemed simple as a colorist compared with Apelles.

The authors to whom are ascribed most of the notices of painters

that we possess, distinguish different schools. The HELLADIC SCHOOL included the painters of Athens and those of the mother-country of Greece along with those of Sicyon. But owing to the pre-eminence achieved for Sicyon by the painter Eupompus, the Helladic school was again subdivided under the title of *Sicyonic* and *Attic* or *Attic-Theban*, after certain artists of these schools. To this, or these schools rather, was opposed the ASIATIC (Ionic). *Pausias*, whose name is known to us by Goethe's exquisite poem, was one of the Sicyonian School, and, so, it appears, was that spirited painter *Timanthes*, whose best-known work was his *Iphigenia*. She stood at the altar ready to be sacrificed, surrounded by the heroes of the Grecian camp, in whose persons, according to the character of each and with due regard to appropriateness, was portrayed every degree of mental anguish. Agamemnon himself veiled his head. *Nicomachus*, *Aristides*, *Euphranor*, likewise renowned as sculptor and master of heroic representation, and *Nicias* the friend of Praxiteles belong to the Theban-Attic school. Amongst the pictures of Aristides was one of a woman wounded during the siege. She is dying while her infant still clings to her breast. In the expression of the mother's countenance could, it was thought, be read the fear lest her blood should be mingled with the milk the child was sucking. — The most brilliant master of the Ionic school — though he had had the advantage of studying his art in Sicyon — the most renowned indeed of the painters of antiquity, was APOLLAS, the contemporary of Alexander the Great, and incomparable in his power of expressing grace in all its forms. As yet we are not in possession of any distinct clue to the character of his most esteemed works, of *Artemis*, with her band of attendant Nymphs clustering around her, hurrying to the chase, nor of *Aphrodite* rising from the sea. We are more fortunate in the instance of two younger painters, *Aëtion* and *Timomachus*. Of the nuptials of Alexander by Aëtion we have again a masterly description by Lucian, with which all are acquainted who have seen the beautiful Raffaelesque composition in the Palazzo Borghese at Rome. The *Medea* of Timomachus is to be traced in a series of imitations or reminiscences, on monuments of different kinds, but most remarkably in a mutilated picture from Herculaneum, and again in another perfectly preserved from Pompeii.

The services thus rendered us by the Campanian towns in bringing to light the works of Timomachus encourage us to hope that they may be repeated in the case of other Greek celebrities. It is in fact concluded with a considerable show of probability that in the Pompeian representations of the liberation of *Andromeda* by *Perseus* are to be recognised influences of a picture by *Nicias*. It has frequently been attempted with much pains, and with aid of more or less audacious assumptions and combinations, to contrive copies of these renowned Greek masters, and when after all it has

been found that such efforts are for the most part vain and futile, it has been urged in explanation of the failure that our acquaintance with celebrated cabinet-pictures is too limited. We must, then, however unwillingly, accept the conclusion that anything more than a very qualified belief in Pompeian pictures is impossible. They are invaluable as a clue to many qualities which were common to the painting of antiquity; invaluable, too, because they assuredly possess, in obedience to the unvarying traditions of antique art — which having taken a theme in hand would work it out to the last possible variation — a wealth of imagery and redundancy of lineament which connect them more or less closely with the works of the great masters. But it is scarcely to be wondered at that the authenticity of copies from celebrated cabinet-pictures of the best period should be so rarely established, or wear even the appearance of probability; it were a wonder indeed if so much could be accomplished.

Demosthenes reminds his countrymen in scathing words how in the palmy days of Athens the noblest edifices were erected in honour of the gods, while the dwellings of the most distinguished Athenians were simple and inconspicuous as those of their neighbours. Even at the time these words were spoken a change had come over Greek life. For the stern sublimity of the creations of an earlier time, Art had substituted a milder and more effeminate type of divinity, nor did she now disdain to enter the abodes of men. The splendour which had been reserved for the gods, now found its way into private dwellings. What at first had been a bold innovation and an exception, presently grew into a universal requirement. From the epoch of culture inaugurated by Alexander onwards, sculptor and painter alike contributed to the artistical beauty and sumptuous adornment of dwelling-houses. Inventiveness, displayed in the designing and ornamentation of household furniture of every kind, followed as a matter of course, and though in Athens and Hellas expenditure in this way remained moderate, in other great cities, as Alexandria in Egypt and Antioch in Syria, artist and handicraftsman alike vied with the wealth and luxury of the inhabitants, not only in beautifying the cities externally, but in lavishing upon the dwelling-houses of the rich the utmost attainable splendour. Plans were extended and adapted to the employments and highest enjoyment of life; floors, walls, and ceilings were arranged and decorated in ever new and varying style. Then decoration in stucco and painting was supplemented by mosaic work which enlivened the floors with an effect as charming as that of painting; nor was it long restricted to the floors. Along with other elements of culture the Roman world had borrowed from the Greek the beautifying of their houses, and as movement is never absolutely suspended, this taste received in Roman times a farther impetus in its original direction. We may safely assume, however, reasoning from anal-

that it departed farther and farther from the purity and harmony of the Greek pattern.

In the picture which Pompeii presents as a whole we see the last trace of that combined art and beauty which with the later Greeks permeated life in every vein and in all its phases: a feeble and faded picture it must remain, however active the fancy may be in investing it with attributes belonging to Hellenic art in the zenith of its splendour. From an earlier period, when the influence of the Greek was more directly felt, we have not received much from Pompeii that is instructive. The general impression is derived from the restorations consequent on the earthquake of the year A.D. 63. The great mass of decoration is the work of the sixteen years intervening between A.D. 63 and the town's final destruction in A.D. 79, and was in the newest fashion then prevailing in Rome, but necessarily on a scale commensurate with the resources of a provincial town. As the Roman senate had ordered the rebuilding of the town, the pay of handicraftsmen would doubtlessly be attractive enough. The houses were made habitable with the utmost despatch, and received their decorations with the same haste. It is impossible but to believe that the greater number of houses were thus completed by a comparatively small number of masters with their staffs of workmen. They had their pattern-books for the decoration of entire rooms and walls, as well as for simple pictures, and they resorted to these pattern-books more or less according to their need or fancy. The favourite motives and forms were so familiar to them that they had them literally at their fingers' ends: with incredibly certain and facile hand, and without concerning themselves about means or method, they fling their gaud and glitter over the naked walls. And very captivating is this stirring picture-pattern world which moved obedient to their will. Vistas of airy fantastical forms architecturally disposed and decked with wreaths and garlands delusively mask the narrow limits of the allotted space; while, by way of completing the illusory effect of this mock architecture, graceful figures move in the midst, or from the open window look in upon the chamber. Arabesques, sprays and borders of foliage and flowers, and garlands gracefully enliven and divide the walls; while in the midst of the enclosed spaces, from a dark background, figures single or in pairs stand out in dazzling relief, and whether winged or otherwise are always lightly and surely poised. Here and there lovely maidens are seen dancing in mid-air; Eros tinkles on the strings of the lyre which Psyche holds; Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers and fruits people this airy realm of fancy. Separate pictures at intervals engage the attention. They tell the story of the handsome but unsusceptible Narcissus, of Adonis the favourite of Aphrodite, whose early loss the goddess bewails with Eros, of Phæ-  
æus's shameless passion for Hippolytus; the loves of Apollo and

Daphne, of Ares and Aphrodite, Artemis and Actæon, Ariadne abandoned by Theseus, the story of Leda, the life and pursuits of Bacchus and his followers, of the god finding the forsaken Ariadne, and of Satyrs pursuing Nymphs. Scenes of terror, too, there are: Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigenia — but even these are rendered with an effect of sensuous beauty so entrancing that they are lost in the gladsome world of exuberant life about them. Mere tragedy, mere convulsive effort, acquired no enduring power over the senses: they are rather beguiled by the remembrance of some captivating legend, some transient impulse, a throb of compassion, which infuse a wholesome element into pictures abounding with expressions of rapturous delight. Where passion exerts itself it is but for the moment — the power of love for good or evil, the beauty of the human form, moments of bliss whether of mortals or the immortals — such is the material for an ever-recurring theme. Bits of landscape, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these more conspicuous figures are grouped an accompaniment of small friezes with pictorial accessories grave and gay, still life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

The liveliest impression is made by the best examples of figures separately poised on the walls. Curiosity is most excited by the separate pictures; they are the last remnant of the historical painting of the old world. They cannot, however, enable us to form a just estimate of the works of the greatest ancient masters. If genuine and adequate copies of celebrated cabinet-pictures from the best period were to be found amongst Pompeian decorations it would be by an accident altogether exceptional and capricious. The artist-bands who subsequently to the earthquake of A.D. 63 pushed their work so easily and so rapidly had neither these cabinet-pictures nor the genuine and adequate copies to guide them, but simply the drawings of their pattern-books.† Thoroughly trained as they were mechanically to the work, they turned their sketches

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† There have been long-standing differences of opinion about the mechanism of painting practised in Pompeii. A solution of the problem is the result of researches conducted by the painter O. Donner (in a work published by Prof. Helbig, entitled 'Wall-paintings of the cities of Campania destroyed by Vesuvius', Leipzig, 1868). According to this authority it is certain that the greater number of the pictures as well as wall-decorations were painted in fresco, i.e. upon a newly prepared and moistened surface — and only in exceptional cases and as a makeshift upon a dry ground. Conclusive evidence of this is afforded by the presence, to which Donner refers, of so-called Fresco-edges, i.e. of spots where the newly prepared surface came in contact with what was already dry. The surface intended for the reception of colour was prepared by the painters of antiquity with such care that it retained the moisture much longer than in recent times has been found attainable. They were thus enabled to cover large wall-spaces without interruption and in this respect had a considerable advantage over us moderns. — In 1873 Professor Helbig pub

to the best possible account, transferred them on the required scale, making additions or omissions as the case might be, varying, modifying and curtailing, as necessity, fancy, and the measure of their capacity might prescribe. The enclosed pictures, which in graceful inventiveness and execution often enough surpassed the forms occupying the open spaces, cannot be considered apart from the general decoration with which in manner and method they are identical. They betray moreover in spite of all that is beautiful and admirable about them, symptoms of degeneracy; just as the wall-decorations of Pompeii descending from elegance to the trivialities of mock architecture exhibit a degeneracy which must not, however, be regarded as inherent in the art of which we see here but a feeble reflection. Thus we learn that the way from the great painters of Greece to the wall-pictures of Pompeii is neither short nor straight, but long and too often hard to find. Many of the forms and groups so gracefully poised in the open wall-spaces may in their origin have reached back so far as to the happiest period of Greek art; it is also possible, that, when framed pictures were for the first time painted on the walls of houses in the epoch of Alexander, or at whatever other period this style of decoration came into vogue, celebrated easel-pictures were copied or laid under contribution. The designers of the pattern-books may have betaken themselves to a variety of sources, they may have appropriated and combined, as old and new patterns, entire decorations together with separate figures and finished pictures. Like the pattern-books for the sarcophagus-reliefs, they must have been full of ideas and motives derived from an earlier and nobler art. And as wall-painting is more akin to high art we may encourage the hope that patient research will often be rewarded by discovering — as hitherto amidst a tangle of conflicting evidence — not the works themselves of the great masters, but those traces of their work which we so eagerly seek. In Pompeii, however, we learn the necessity of caution, for we there find examples of a much earlier style of decoration than the 'Pompeian'.

No one could overlook the solemn dignity of aspect which makes the *Casa del Fauno* conspicuous amidst the mass of habitations in Pompeii. Here beauty reveals itself in column and capital, cornice and panelling, favourably contrasting with the gaudy frippery of a fantastical mock architecture with its pictorial accompaniments. The wealthy family which occupied this mansion may have rejoiced in the possession of many a costly cabinet-picture. But at the time the house was built it was not yet the custom, or it was not the owner's pleasure to follow the newest fashion. In their place a

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lished a supplement to his earlier work (Leipsic), and in 1879 a continuation of his list of mural paintings appeared in Italian, under the title '*Le Pitture Murali Campane scoperte negli anni 1867-79, descritte da Antonio Sogliano*'.

complete series of the finest mosaics formed a part of the general decoration of the house. These are still partly preserved and to be seen on the spot. Here the celebrated *Battle of Alexander* was found, grand in composition, and a genuine example of high art, in which we recognise once more the magic touch of Greek genius: how with the simplest possible means the loftiest excellence was achieved; here, too, we gain an insight into the method pursued by the great painters in their works. A very different and far grander art declares itself in these mosaics than in the wall-paintings. The other mosaics found in this mansion also rank high in point of beauty as well as in precision and purity of drawing, and owing to the difficulties of reproduction in mosaic consequent on the nature of the material the fact becomes doubly suggestive that in effectual and complete mastery of drawing there is nothing in the whole range of Pompeian pictures to surpass the border of masks, garlands, foliage and fruits of the Casa del Fauno or the mosaics attributed to the artist Dioscorides. But we may well delight in the air of cheerful airy grace pervading these pictorial decorations of Pompeii, in this precious heritage of Grecian — and in part old Grecian — life and beauty which a licentious posterity has scattered over its dazzling walls.

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## History of the Kingdom of Naples.

The former kingdom of Naples contained at the end of 1879 10,414,000 inhab. (including Benevento), and is divided into 16 provinces. In ancient times it embraced the tribes of the *Volsci*, *Samnites*, *Oscans*, *Campanians*, *Apulians*, *Lucanians*, *Calabrians*, *Bruttians*, *Siculians*, and a number of others of less importance, all of whom were characterised by the most marked peculiarities of language, custom, and political constitution. The Oscan language, the one most generally spoken, predominated in Samnium, Campania, Lucania, and Bruttium. On the W. and S.W. coast, and especially in *Sicily*, Greek colonists settled in such numbers that the S. portion of the Italian peninsula received the name of *Magna Graecia*. After the war against Pyrrhus, king of Epirus, in the 3rd cent. before Christ, the Romans became masters of the land, but the Greek language and customs continued to predominate until an advanced period in the Christian era. That this was the case in the time of the early emperors has been distinctly proved by the character of the antiquities of the excavated Oscan towns of *Herculaneum* and *Pompeii*. After the fall of the Western Empire this district was occupied by *Ostrogoths* and *Lombards*, then by *Romans* from the E. Empire, who in their turn were constantly harassed by Arabian bands which attacked them by sea, and who finally succumbed in the 11th cent. to the *Norman* settlers. The *Hohenstaufen* family next held the country from 1194 to 1254. In 1265 *Charles of Anjou* gained possession of Naples and established his dominion, which was secured by the cruel execution in 1268 of *Conradin*, the lawful heir. His power, however, having been impaired by the *Sicilian Vespers*, 30th May, 1282, rapidly declined in consequence of the crimes and degeneracy of the royal family and of disastrous wars with the island of Sicily, then in possession of the Arragonese. *Charles VIII. of France*, as heir of the Anjou family, undertook a campaign against Naples and gained possession of the kingdom in a few days, but was unable to retain it. His successor *Louis XII.* allied himself with *Ferdinand the Catholic* of Spain with a view to conquer Naples, but in consequence of dissensions was compelled to abandon his enterprise after the victory of *Gonsalvo da Cordova* on the Liris. Naples, like Sicily and Sardinia, then yielded to the power of Spain, which maintained her dominion till 1713. Gonsalvo da Cordova was the first of the series of Spanish

viceroys, many of whom, such as *Don Pedro de Toledo* under Charles V. (1532-54), did much to promote the welfare of the country. The rule of others, especially during the 17th cent., was such as to occasion universal distress and dissatisfaction, a manifestation of which was the insurrection under *Masaniello* at Naples in 1647. At the peace of Utrecht in 1713 Philip V. of Spain, of the house of Bourbon, ceded Naples and Sicily to the house of Hapsburg, but after prolonged conflicts they reverted to his son Charles in 1734, under the name of the '*Kingdom of the Two Sicilies*'. Notwithstanding revolutionary disturbances, the Bourbons continued to reign at Naples until the close of the century. In 1806 Napoleon I. created his brother *Joseph* king of Naples, who was succeeded in 1808 by his brother-in-law *Joachim Murat*. In June, 1815, King Ferdinand, who with the aid of the English had meanwhile maintained his ground in Sicily, returned to Naples, and in his person the Bourbon dynasty was restored. The following October, Joachim Murat ventured to land at Pizzo in Calabria, but was captured, tried by court-martial, and shot, 15th Oct. 1815. Popular dissatisfaction, however, still continued, and in 1820 a rebellion broke out in Italy and Sicily, but it was speedily quelled by the Austrians under Frimont in 1821, who occupied the country till 1827. King Ferdinand I. was succeeded in 1825 by his eldest son *Francis I.*, and the latter in 1830 by *Ferdinand II.*, whose reign was characterised by an uninterrupted succession of internal struggles, partly in Naples and partly in Sicily, especially after the year 1848. In the spring of 1859, when the war between Sardinia and Austria broke out in N. Italy, which by the peace of Villafranca would have entirely changed the internal condition of Italy, Ferdinand II. died, and his son *Francis II.* (married to the Princess Mary of Bavaria) was compelled to yield to the storm which burst forth afresh. In May, 1860, Garibaldi began his victorious march through Sicily and Calabria, which ended at Naples in August. In the meantime the Piedmontese troops, at the instigation of Cavour, had also entered the kingdom of Naples. On 1st Oct. Francis II. was defeated at a skirmish on the Volturno. On 7th Oct. *King Victor Emmanuel* and Garibaldi entered Naples side by side amid the greatest popular enthusiasm. Francis was then besieged at Gaeta from 4th Nov., 1860, to 13th Feb., 1861, and at length compelled to surrender and retire to Rome.

In a land, whose history, like its volcanic soil, has been disturbed by a long succession of internal struggles, and where so many and so different nations have ruled, repose and the development of civilisation must necessarily be difficult of attainment. The present government has adopted a wise course in endeavouring to raise the standard of national education, in energetically suppressing the brigandage in the provinces, and the '*Camorra*' and

gangs of thieves in the city, and in introducing a number of reforms well adapted to improve the condition of the nation.

**Dates.** The following are the most important dates in the history of the Kingdom of Naples (comp. pp. 244, 245).

**I. PERIOD.** *The Normans*, 1042-1194: 1042, William, son of Tancred of Hauteville, Comes Apuliæ. — 1059, Robert Guiscard (i. e. 'the Cunning'), Dux Apuliæ et Calabriæ. — 1130, Roger, proclaimed king after the conquest of Naples and Amalfi, unites the whole of Lower Italy and Sicily. — 1154-66, William I. ('the Bad'). — 1166-89, William II. ('the Good'). — 1194, William III.

**II. PERIOD.** *The Hohenstaufen*, 1194-1268: 1194, Henry VI. of Germany, I. of Naples. — 1197, Frederick II. — 1250, Conrad. — 1254, Manfred. — 1268, Conradin.

**III. PERIOD.** *House of Anjou*, 1265-1442: 1265, Charles I. of Anjou. From 1282 to 1442 Sicily formed an independent kingdom under the house of Arragon. — 1285, Charles II., 'the lame'. — 1309, Robert 'the Wise'. — 1343, Johanna I. (married Andreas of Hungary). — 1381, Charles III. of Durazzo. — 1386, Ladislaus. — 1414, Johanna II. — 1435, Renato of Anjou, banished by Alphonso 'the Generous'.

**IV. PERIOD.** *House of Arragon*, 1442-1496: 1442, Alphonso I., 'the Generous'. After his death Sicily and Naples were again separated. — 1458, Ferdinand I. — 1494, Alphonso II. — 1495, Ferdinand II. — 1496, Frederick banished (d. 1554 at Tours, the last of the House of Arragon).

**V. PERIOD.** *Spanish Viceroy*, 1503-1707. — On 7th July, 1707, during the Spanish War of Succession, Count Daun marched into Naples and established the Austrian supremacy.

**VI. PERIOD.** *Austrian Viceroy*, 1707-1734. — Charles III. of Bourbon, crowned at Palermo 1734, recognised by the Peace of Vienna 1738, defeats the Austrians at Velletri 1744, finally recognised by the Peace of Aix-la-Chapelle 1748. In 1758 Charles was proclaimed king of Spain, and resigned the crown of Naples and Sicily in favour of his son.

**VII. PERIOD.** *The Bourbons*, 1734-1860: 1734, Charles III. — 1759, Ferdinand IV. (regency during his minority till 1767), married Caroline of Austria, sister of Joseph II., but a monarch of very different character from the latter. — 23rd Jan. 1799, the Repubblica Parthenopea proclaimed by General Championnet. — 14th June, 1799, the French banished. Reaction of Cardinal Ruffo. — 14th Jan., 1806, Joseph Buonaparte established by Masséna. — 15th July, 1808, Joachim Murat, king of Naples. — 1816, Ferdinand assumes the title of Ferdinand I. of the Two Sicilies. — 1825, Francis I. — 1830, Ferdinand II. — 1859, Francis II. — 21st Oct. 1860, the Kingdom of Naples annexed to Italy by plébiscite

VIII. PERIOD. *House of Savoy.* Victor Emmanuel II. (d. 1878).  
— Since 1878, Humbert I.

**Art.** In art, as in literature, the attainments of the natives of S. Italy have been insignificant. The NORMAN PERIOD, however, under Arabian influence, produced both on the mainland and in Sicily (p. 249) works of architecture and sculpture which at least hold their own when compared with the contemporaneous monuments of Central Italy. These, however, are not found in the metropolis, but at the seats of the princes and bishops, as *Bari*, *Trani*, *Amalfi*, *Ravello*, and *Salerno*. The art of decoration, as applied in mosaic flooring, pulpits, and choir-screens, was in particular brought to great perfection. The brazen doors, at first imported from Constantinople, were afterwards made in the country itself; thus those at *Camosa* were executed by a master of Amalfi, and those at *Ravello* and *Trani* are the work of a native of the place last named. The arts of mosaic composition and mural painting were sedulously cultivated in S. Italy during the whole of the early middle ages, a fact mainly due to the constant intercourse maintained with Byzantium. — In the PERIOD OF GIOTTO, during which great advances in painting were made throughout the rest of the peninsula, S. Italy remained nearly inactive, content to depend on foreign artists for the supply of her artistic wants. Thus *Arnolfo di Cambio*, the famous Florentine architect, also practised his profession in the South; and *Pietro Cavallini*, the most celebrated Roman painter at the beginning of the 14th cent., Giotto himself (in S. Chiara), and probably *Simone Martini* of Siena, all left memorials of their skill in S. Italy. — During the FIFTEENTH CENTURY the realism of the Flemish school of the Van Eycks produced a marked effect on Neapolitan art. The most important works of this period are the frescos, unfortunately in poor preservation, in the cloisters of S. Severino at Naples. They are associated with the name of *Antonio Solario*, 'lo Zingaro', an artist of whose life and work we possess most imperfect and in part misleading accounts. To judge from these paintings he was related in style to the Umbro-Florentine school. *Piero* and *Ippolito Donzello* and *Simone Papa* are said to have been pupils of Lo Zingaro, but Piero Donzello at any rate learned his art at Florence.

In the SIXTEENTH CENTURY Raphael's influence extended even to Naples, as is apparent from the works, among others, of *Andrea Sabbatini* of Salerno, known as *Andrea da Salerno*, who flourished in 1480-1545. This artist studied under Raphael at Rome, and, like *Polidoro da Caravaggio* (1495-1543), was one of the founders of the Neapolitan school of the 17th century. — In the SEVENTEENTH CENTURY the Neapolitan school is characterised by its 'naturalistic' style. Among the most prominent masters were the

Spaniard *Giuseppe Ribera*, surnamed *lo Spagnoletto* (1588-1656), a follower of Caravaggio; the Greek *Belisario Corenzio* (1558-1643), a pupil of the last; *Giambattista Caracciolo* (d. 1641), and his able pupil *Massimo Stanzioni* (1585-1656). The school of Spagnoletto also produced *Aniello Falcone* (1600-65), the painter of battle-scenes, and the talented landscape-painter *Salvator Rosa* (1615-1673). In 1629 *Domenichino* came from Rome to Naples, to decorate the Cappella del Tesoro for the Archbishop, but seems to have exercised no influence upon Neapolitan art. He fled to Frascati in 1635, to escape the plots laid for him by Ribera, but returned to Naples the following year and died there in 1641. In *Luca Giordano* (1632-1705), surnamed *Fa Presto* from his rapidity of execution, who also worked at Rome, Bologna, Parma, and Venice, Neapolitan painting reached a still lower level. — The history of Neapolitan art is as yet imperfectly investigated, but there seems little reason to doubt that farther research will serve to confirm the conclusion that Naples has never been able to dispense with the assistance of foreign artists.

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## 1. From Rome to Naples by Railway.

Two main roads lead from Rome to Naples: one along the coast by Terracina (R. 2), the ancient *Via Appia*; the other through the valley of the Sacco and Garigliano, the *Via Latina*; both uniting near Capua. The RAILWAY, following the latter route (162 M. in length), is now the most important means of communication between Central and Southern Italy. Duration of journey  $8\frac{1}{2}$ -10 hrs.; fares by the through trains, 34 fr. 15 c., 23 fr. 40 c.; by the ordinary trains, 28 fr. 65, 19 fr. 85, 13 fr. 95 c. — Comp. p. xvi. The finest views are generally to the left. — For a more detailed description of the stations between Rome and Segni, see *Baedeker's Central Italy*.

THE SEA VOYAGE from (Rome) Civit  Vecchia to Naples is now seldom made. The steamers of the *Societ  Florio-Rubattino* call at Civit  Vecchia several times weekly, those of the French *Compagnie Fraissinet* once weekly on the journey from Genoa to Naples. The view on entering the Bay of Naples on a fine day is one of almost unparalleled beauty. The traveller should therefore avoid the steamers entering the bay in the dark. Duration of journey 26-32 hrs.; fares 1st cl. 49 fr., 2nd 31 fr.

Soon after leaving the city, the train diverges from the Civit  Vecchia line. The Sabine and Alban mountains rise on the left. Stations: 9 M. *Ciampino*, where the line to Frascati diverges; 10 M. *Marino*; 17 M. *Albano*, 2 M. from the town. To the right we obtain a glimpse of *Monte Circeo* (1771 ft.; p. 13), rising abruptly from the sea; nearer are the Volscian Mts. — 20 M. *Civita Lavinia*, the ancient *Lanuvium*.

25 $\frac{1}{2}$  M. *Velletri* (*Locanda Campana*, *Gallo*, both good, with *Trattoria*), the ancient *Velitrae*, a town of the Volscians, which became subject to Rome in B. C. 338, is famous for its wine (pop. 8000). It stands picturesquely on a spur of the *Monte Artemisio*, 6 min. from the station. Velletri is the residence of the Bishop of Ostia. The loggia of the *Palazzo Lancelotti* commands a beautiful and extensive view. In the new cemetery, where Garibaldi defeated the Neapolitan troops on 19th May, 1849, a column of victory was erected in 1883. — From Velletri to Cori, see *Baedeker's Central Italy*; to Terracina, see R. 2.

The train passes between the Alban Mts. on the left, and the Volscian Mts. on the right, and turns E. towards the valley near the Mte. Fortino. 30 $\frac{1}{2}$  M. *Ontanese*. — 35 $\frac{1}{3}$  M. *Valmontone*, a small town on an isolated volcanic eminence, possessing a handsome ch teau of the Doria Pamfili.

The train now enters the valley of the *Sacco*, the ancient *Trerus* or *Tolerus*, and skirts its left bank, running parallel with the ancient *Via Latina*. This well-cultivated valley, bounded on both sides by mountains rising to a height of 4000 ft., was the territory of the Hernici (see p. 2). To the right *Monte Fortino*, picturesquely situated on the hill-side.

40 M. **Segni**, situated on a hill to the right, about  $5\frac{1}{2}$  M. from the railway, a very ancient place, the *Signia* of the Romans, and still possessing huge remnants of the ancient walls and gateways, see *Baedeker's Central Italy*.

45 M. **Anagni** (*\*Locanda Gallo*), once a flourishing town, and in the middle ages frequently a papal residence, lies on the heights to the left, 5 M. from the station (omnibus 1 fr.). Pope Innocent III., Count of Segni, was born here in 1161 (d. 1216). At Anagni on 7th Sept. 1303, Pope Boniface VIII., then considerably advanced in years, was taken prisoner by the French knight Guillaume de Nogaret, acting in concert with the Colonnas, by order of King Philippe le Bel, but was set at liberty by the people three days afterwards. The *\*Cattedrale di S. Maria*, a well-preserved edifice of the 11th cent., and pure in style, is adorned with a mosaic pavement by the master Cosmas, and in the crypt with ancient frescos. The treasury contains ancient papal vestments, etc. A walk round the town is interesting. The ancient wall, which probably dates from the Roman period, is well preserved, particularly on the N. side. Remains from the middle ages are abundant.

The next towns, with the imposing ruins of their ancient polygonal walls, are also situated on the hills at a considerable distance from the line. This is the territory of the Hernici, with the towns of *Anagnia*, *Aletrium*, *Ferentinum*, and *Verulae*, which allied themselves with Rome and Latium in B. C. 486, but were subjugated by the Romans, after an insurrection, in B. C. 306. The environs of these towns are picturesque.

$48\frac{1}{2}$  M. **Sgurgola** (from which Anagni may also be reached:  $3\frac{1}{2}$  M.) is a village on the hill to the right, above the Sacco; still higher is *Carpineto*.

55 M. **Ferentino**. The town (poor *Locanda*), situated on the hill (1450 ft.) to the left, 3 M. from the line, the ancient *Ferentinum*, a town of the Hernici, was destroyed in the 2nd Punic War, and afterwards became a Roman colony (pop. 11,000). The ancient town-wall, constructed partly of enormous rectangular blocks and partly in the polygonal style, is still traceable throughout nearly its whole circuit; a gateway on the W. side especially deserves notice. The castle, the walls of which now form the foundation of the episcopal palace, occupies the highest ground within the town. The *Cathedral* is paved with remains of ancient marbles and mosaics. The font in the small church of *S. Giovanni Evangelista* is ancient. Interesting antiquities and inscriptions will also be observed in other parts of the town.

Higher up among the mountains,  $9\frac{1}{2}$  M. from Ferentino (carriage 6-8 fr.), and about the same distance from the next station Frosinone, lies the town of *Alatri* (*Locanda of Lucia d'Arpino*, near the market-place, rustic), the ancient *Aletrium*, picturesquely situated on an eminence, and presenting admirably preserved specimen of the fortifications of an ancient city.

The town with its gates occupies the exact site of the old town. The 'Walls of the castle, constructed of huge polygonal blocks, are still entire; the gateway attracts special attention on account of the stupendous dimensions of the stones of which it is composed. The town and castle were provided with an aqueduct — At a distance of 3 M. is the famous *Grotta di Collepardo*, extending upwards of 2000 ft. into the limestone rock, with beautiful stalactites. About  $\frac{1}{4}$  M. farther is observed an extensive depression in the soil, called *Il Pozzo d'Antullo*, several hundred yards in circumference and 200 ft. in depth, overgrown with grass and underwood.

On a hill, about 5 M. to the S. E. of Alatri, is situated *Veroli*, the ancient *Verulae*, from which a pleasant road leads to *Isola* (p. 190; carriage from Alatri to Isola 10-12 fr.).

59 $\frac{1}{2}$  M. *Frosinone*. The town (*Locanda de Matteis*; pop. 11,000), situated on the hill, 2 M. to the N. E. of the railway, is identical with the ancient Hernician *Frusino*, which was conquered by the Romans in B. C. 304. The relics of walls and other antiquities are scanty, but the situation is very beautiful.

64 M. *Ceccano*. The village is most picturesquely situated on the hill-side, on the right bank of the Sacco, the valley of which now contracts. At the foot of the hill, to the left of the river, once lay the ancient *Fabrateria Vetus*, numerous inscriptions from which are built into the walls of the church by the bridge. A road leads from Ceccano over the hills to Piperno and Terracina (p. 13).

69 M. *Pofi*. — 75 M. *Ceprano* (*Refreshment Room*). Outside the station a pleasing glimpse is obtained of the valleys of the Liris and the Tolerus. The town of *Ceprano* is 2 $\frac{1}{2}$  M. from the station. — The train now crosses the *Liris*, which descends from the N., from the region of the Lago Fucino, forming the old boundary of the States of the Church. 76 M. *Isoletta*.

In the vicinity, on the right bank of the Liris, in the direction of S. Giovanni in Carico, are the scanty ruins of the ancient *Fregellae*, a Roman colony founded in B. C. 328, and a point of great military importance, as it commanded the passage of the river. It was destroyed by the Romans in B. C. 125, in consequence of an insurrection, and *Fabrateria Nova* was founded in its stead. A number of antiquities may be seen in the *Giardino Cairo*, at the village of S. Giovanni in Carico, 3 M. from the station.

The train now traverses the broad and fertile valley of the Liris, or *Gargigliano*, as it is called after its union with the Sacco. 82 M. *Roccasecca*; branch line to *Arce*, which is to be carried on to Sora and Avezzano, p. 191.

85 $\frac{1}{2}$  M. *Aquino*, the ancient *Aquinum*, a small town picturesquely situated to the left on the hill and on a mountain stream, is celebrated as the birthplace of the satirist *Juvenal* (under Domitian) and of the philosopher *Thomas Aquinas*. The illustrious 'doctor angelicus', son of Count Landulf, was born in 1224 in the neighbouring castle of Rocca Secca, and was educated in the monastery of Monte Cassino (p. 5). The Emperor *Pescennius Niger* was also a native of Aquinum. By the side of the Via Latina may be distinguished the relics of the ancient Roman town: inconsiderable fragments of walls, a gateway (*Porta S. Lorenzo*), a theatre, rema-

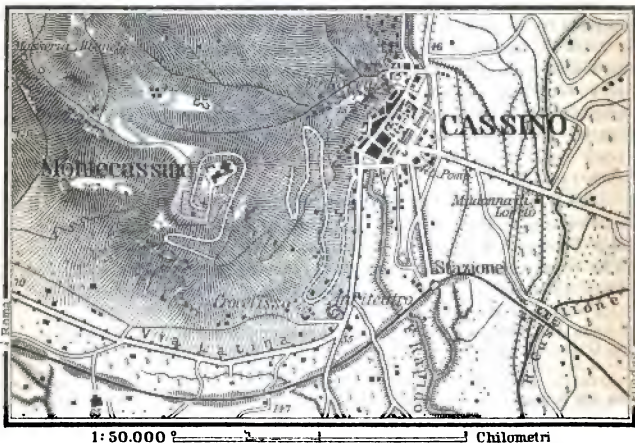


of temples of Ceres (S. Pietro) and Diana (S. Maria Maddalena), and a triumphal arch. Near the stream are the ruins of *S. Maria Libera*, a basilica of the 11th cent., commonly called *Il Vescovado*, occupying the site of an ancient temple, and consisting of handsome nave and aisles. Above the portal is a well-preserved Madonna in mosaic.

Beyond Aquino, on a bleak mountain to the left, the celebrated monastery of Monte Cassino (p. 5) becomes visible.

**92 M. Cassino.** — *Carriage* from the station to the town  $\frac{1}{2}$  fr. (tariff in the waiting room). — *Inns*, outside the town: \***ALB. POMPEI**,  $\frac{1}{2}$  M. from the station, prettily situated and clean, R. 2, pens. from 5 $\frac{1}{2}$  fr.; **ALB. VARRONE**, on the site of the villa of M. Terentius Varro (p. 5).

A visit to Monte Cassino may easily be accomplished within a stay of 24 hrs. (Luggage may be left at the station in exchange for a receipt.)



On arriving, the traveller, having partaken of some refreshment in the town, may either first explore the ruins of Casinum (for which, however, he would have time on the following day), or proceed at once to the monastery of Monte Cassino (1 $\frac{1}{2}$  hr.; donkey 1 $\frac{1}{2}$  fr.). The excursion should be so arranged that the traveller may return to the town a considerable time before sunset; at the same time it must be borne in mind that visitors are strictly excluded from 12 to 3.30 o'clock. The monastery is justly noted for its hospitality, and affords good quarters for the night, although the fare is sometimes of a frugal description. No payment is demanded, but the traveller should give about as much as he would have paid at a hotel. Ladies are of course admitted to the church only. Travellers who wish to spend the night or dine here should apply to the *padre forestiero*. Letters of introduction will be found very useful. At an early hour on Sundays and holidays the church and courts of the monastery are crowded with country-people from the neighbouring mountain districts, whose characteristic physiognomies and costumes will be scanned with interest by the traveller. Those who return to Cassino to pass the night should allow 5 hrs. for the whole excursion.

*Cassino*, formerly called *San Germano*, a town with 13,500 inhab., is picturesquely situated in the plain at the foot of the Monte Cassino, on the small river *Rapido* (Lat. *Vinius*),  $\frac{3}{4}$  M. from the station, and is commanded by a ruined castle, called *La Rocca*. It occupies nearly the same site as the ancient *Casinum*, which was colonised by the Romans in B.C. 312, and was afterwards a flourishing provincial town. On its ruins sprang up San Germano during the middle ages. Pillars of great antiquity are still to be seen in the churches. Various courts have been held here by popes and emperors, and in 1230 peace was concluded here between Gregory IX. and Frederick II. The foggy character of the climate is alluded to by the ancients.

The town presents few objects of interest. Following the Roman road to the S. for  $\frac{1}{2}$  M., we see on the right, the colossal remains of an *\*Amphitheatre*, which, according to an inscription preserved at Monte Cassino, was erected by Ummidia Quadratilla at her own expense. The foundress is mentioned by Pliny in his letters (vii. 24) as a lady of great wealth, who even in her old age was an ardent admirer of theatrical performances. Farther on, and a little higher up, stands a square monument built of large blocks of travertine, with four niches, and surmounted by a dome, now converted into the church *\*Del Crocefisso* (custodian 3-4 soldi). On the opposite bank of the Rapido lay the villa of M. Terentius Varro, where, as we are informed by Cicero (Phil. ii. 40), M. Antony afterwards indulged in his wild orgies. — The path leading back to the town from Crocefisso is probably the ancient Via Latina, and traces of ancient pavement are occasionally observed. From this path, by keeping to the high ground to the left, we may proceed to Monte Cassino without returning to the town.

The monastery of *\*Monte Cassino*, situated on a lofty hill to the W. of the town, is reached in  $1\frac{1}{2}$  hr. The path, which cannot be mistaken, affords exquisite views of the valley of the Garigliano and the surrounding mountains. The monastery was founded by St. Benedict in 529, on the site of an ancient temple of Apollo, to which Dante alludes (Parad. xxii. 37), and from its magnificent situation alone would be entitled to a visit.

The extensive edifice, the interior of which resembles a castle rather than a monastery, is approached by a new entrance, to the right of the low passage through the rock which was formerly used; near the latter St. Benedict is said to have had his cell, which has lately been restored and decorated with frescos. Several Courts are connected by arcades. The central one has a fountain of very good water, adorned with statues of St. Benedict and his sister St. Scholastica. On a square space higher up, enclosed by columns from the ancient temple of Apollo, stands the Church, erected in 1727 to replace the ancient edifice founded by St. Benedict. The fortunes of the abbey are recorded in Latin above the entrance of the hall. The principal door of the church is of bronze and is inscribed with a list, inlaid in silver, of all the possessions of the abbey in 1066. It was executed at Constantinople by order of the Abbe Desiderius, afterwards Pope Victor III. The interior is richly decorat

with marble, mosaics, and paintings. On each side of the high-altar is a mausoleum; one to the memory of Pietro de' Medici (p. 19), who was drowned in the Garigliano in 1503, executed by *Francesco Sangallo* by order of Clement VII.; the other that of Guidone Fieramosca, last Prince of Mignano. Beneath the high-altar, with its rich marble decorations, repose the remains of St. Benedict and his sister St. Scholastica. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzaroppi*. The choir-stalls are adorned with admirable carving (by *Coliccio*, 1696), and the chapels adjoining the altar with costly mosaics. Above the doors and on the ceiling are frescos by *Luca Giordano* (1677), representing the miracles of St. Benedict and the foundation of the church. The organ is one of the finest in Italy. In the refectory is a 'Miracle of the Loaves', by *Bassano*.

At a very early period the Library was celebrated for the MSS. executed by the monks. To the Abbot Desiderius of the 11th cent. we are probably indebted for the preservation of Varro, and perhaps of other authors. The handsome saloon at present contains a collection of about 10,000 vols., among which are numerous rare editions published during the infancy of the printer's art. The MSS. and documents are preserved in the archives, in the passage leading to which a number of inscriptions are built into the wall, most of them rescued from the ruins of the ancient Casinum. Among the MSS. are: the commentary of Origen on the Epistle to the Romans, translated by Rufus, dating from the 6th cent.; a Dante with marginal notes, of the 14th cent. (the archives contain an interesting portrait of the poet); the vision of the monk Alberic, which is said to have suggested the first idea on which Dante founded his work; various classical authors, the original MSS. of Leo of Ostia and Riccardo di San Germano. The Archives comprise a still rarer collection, consisting of about 800 documents of emperors, kings, dukes, etc., and the complete series of papal bulls which relate to Monte Cassino, beginning with the 11th cent., many of them with admirable seals and impressions. Among the letters are those exchanged by *Don Erasmo Gattola*, the historian of the abbey, with learned contemporaries. At the end of an Italian translation of Boccaccio's 'De Claris Mulieribus' is a letter of Sultan Mohammed II. to Pope Nicholas IV., complaining of the pontiff's preparations for war and promising to be converted as soon as he should visit Rome, together with an unfavourable answer from the pope. An ancient bath-seat in rosso antico, found on the bank of the Liris, is also preserved here. The tower in which St. Benedict is said to have lived contains pictures by *Novelli*, *Spagnoletto*, and others.

The monastery, which has been declared to be a 'National Monument', and which continues its existence in the form of an educational establishment, has ever been conspicuous for the admirable manner in which its inmates have discharged their higher duties. They are the intelligent keepers of one of the most precious libraries in the world, and they educate about eighty students of theology. The monks at present number about thirty, and there are ten lay brethren, twenty pupils of the upper classes, and numerous servants. The institution also comprises a telegraph-office and a printing-office. The revenues once amounted to 100,000 ducats per annum, but are now reduced to about 20,000.

The monastery commands a magnificent prospect in all directions, which the visitor should not omit to enjoy from the different points of view. To the W. and S. extends the broad valley of the Garigliano with its numerous villages, separated from the Gulf of Gaeta by a range of hills, and the sea is occasionally distinguishable. To the E. is the valley of S. Germano, com-

manded by the rocky summits of the Abruzzi. To the N. a wild mountainous district.

Close to the monastery rises the *Monte Cairo* (5480'), which may be ascended in 3-4 hrs.; the view from the summit is considered one of the finest in Italy.

CONTINUATION OF JOURNEY TO NAPLES. To the left, beyond S. Germano, we perceive the villages of *Cervaro*, *S. Vittore*, and *S. Pietro in Fine*. 100 M. *Rocca d'Evandro*. The train quits the valley of the Garigliano, and enters a richly cultivated defile, beyond which the country towards the right becomes flatter. 104½ M. *Mignano*. The train now runs through a barren, undulating tract. 107 M. *Presenzano*, which lies on the slope to the left.

112 M. *Caianello-Vairano*, whence a high-road leads *viâ Solmona* (R. 14) to Pescara on the Gulf of Venice, and to Aquila and Terni.

116 M. *Riardo*; the village, with an old castle, lies on the left.

120 M. *Teano*; the town (*Locanda dell' Italia*; 5000 inhab.) lies at some distance to the right, at the base of the lofty *Rocca Monfina*, an extinct volcano (3420 ft.), which may be visited from this point. The extensive, but dilapidated old castle was erected in the 15th cent. by the dukes of Sessa. Ancient columns in the cathedral, inscriptions, remains of a theatre, and other antiquities are now the sole vestiges of the venerable *Teanum Sidicinum*, once the capital of the Sidicini, which was conquered by the Samnites in the 4th cent. B. C., afterwards subjugated by the Romans, and in Strabo's time the most flourishing inland city of Campania after Capua.

124 M. *Sparanisi*, whence a road leads to Gaeta (p. 17).

About 4 M. to the N. E. of the railway to the left lies *Calvi*, the ancient *Calas*, a Roman colony founded B. C. 332, the wine of which (*vinum Calenum*) is praised by Horace. It now consists of a few houses only, but contains an ancient amphitheatre, a theatre, and other antiquities. Carriage with one horse from Capua, and back, 2-3 fr.

As the train proceeds we obtain for the first time a view of Mt. Vesuvius in the distance to the right, and then of the island of Ischia in the same direction. 124½ M. *Pignataro*. The train now intersects the plain of the *Volturno*, a river 94 M. in length, the longest in Lower Italy. We now enter upon the vast plains of the ancient *Campania* (now *Terra di Lavoro*), one of the most luxuriant districts in Europe, which is capable of yielding, in addition to the produce of the dense plantations of fruit-trees, two crops of grain and one of hay in the same season.

133 M. *Capua*. — *Inns*. ALBERGO & TRATTORIA DEL CENTRO, in the Piazza de' Giudici. — *Carriage* from the station to the town with one horse (*cittadina*) 50, with two horses (*carrozza*) 50 c.; per hour, 1 or 2 fr.; to Caserta 1 fr. 90 or 3 fr. 90 c.; to Aversa 3 or 6 fr.; to S. Maria Capua Vetere 90 c. or 2 fr.; to S. Angelo in Formis 1 fr. 20 or 2 fr. 50 c.; to Naples 35 or 40 fr.

*Capua*, a fortified town with 14,000 inhab., the residence of an archbishop, lies on the left bank of the Volturno, by which the greater part of it is surrounded. It was erected in the 9th cent..

after the destruction of the ancient Capua, on the site of *Casilinum*, a town which was conquered by Hannibal after an obstinate resistance, and fell to decay in the time of the emperors.

Turning to the right on entering the town, and taking the first street to the left, we reach the Piazza de' Giudici, or market-place, in 6 min., and then enter the Via del Duomo to the right.

The *Cathedral*, dating from the 11th cent., possesses a handsome entrance court with ancient columns, but in other respects has been entirely modernised.

INTERIOR. 3rd Chapel on the left: Madonna della Rosa of the 13th century. 3rd Chapel on the right: Madonna with two saints by *Silvestro de' Buoni*. The CHURCH, dating from the Romanesque period, but now modernised, contains *Mosaics* from an old pulpit, a Roman *Sarcophagus* with a representation of the Hunt of Meleager, and a Holy Sepulchre by *Bernini*, being one of his best works.

The Via del Duomo, passing through an archway, leads to the Corso Museo Campano. (Proceeding thence in a straight direction, we may reach the ramparts, which command a pleasing view of the Volturno.) In this street, on the right, is situated the *Museo Campano*, which is entered from the first side-street on the right. It is open to the public daily, 9-3 o'clock, except on Sundays and festivals.

The COURT contains reliefs from the amphitheatre of Capua (see p. 9); inscriptions; ancient sarcophagi, including one of the period of Constantine; mediæval tomb-monuments; a sitting statue of Frederick II. (sadly mutilated and without its head), which formerly surmounted the gateway of the tête-de-pont constructed by him on the right bank of the Volturno about 1240, and destroyed in 1557; heads of statues of Petrus de Vineis and Thaddæus of Suessa, and a colossal head of 'Capua Imperiale' (casts at the Museo Nazionale in Naples), also from Frederick II.'s tête-de-pont. The rooms in the INTERIOR contain ancient terracottas, vases, coins, a few pictures of little value, and a small library.

The bridge across the Volturno, restored in 1756, is adorned with a statue of St. Nepomuc. Beyond it is an inscription in memory of the Emperor Frederick II. The *Torre Mignana* within, and the *Cappella de' Morti* without the town commemorate the sanguinary attack made on Capua by Cæsar Borgia in 1501, on which occasion 5000 lives were sacrificed.

On our left after the train has crossed the Volturno, lies the battle-field on which King Francis II. was defeated by the Garibaldians and Piedmontese on 1st Oct., 1860.

136½ M. S. *Maria di Capua Vetere* (*Locanda Roma*) is a prosperous town, on the site of the ancient Capua, containing considerable ruins.

*Capua*, founded by the Etruscans and afterwards occupied by Samnite tribes, entered into alliance with the Romans B.C. 343, for the sake of protection against the attacks of the Samnites of the mountains. Owing to the luxuriant fertility of the district, the power and wealth of the city developed themselves at an early period. It was the largest city in Italy after Rome, but soon became noted for its effeminacy and degeneracy. In the 2nd Punic War, after the battle of Cannæ (B. C. 216), it entered into an alliance with Hannibal, who took up his winter-quarters here. That his soldiers became so enervated by their residence at Capua as no longer to be a match for the Romans, is doubtless a mere

hypothesis. Certain, however, it is, that the Romans soon obtained the superiority, and after a long siege reduced the town, B. C. 211. Its punishment was a severe one, and the inhabitants were entirely deprived of all civic privileges. It was rescued from its abject condition by Cæsar, and under his successors regained its ancient splendour. It continued to prosper until the wars of the Goths, Vandals, and Lombards. In the 8th cent. it was destroyed by the Saracens, and the inhabitants emigrated to the modern Capua (p. 7).

Proceeding straight from the station, taking the first street to the left, and following the Via S. Sebastiano in nearly the same direction to its farther end (5 min.), we turn to the left into the Via Anfiteatro which leads in a curve round the town to (10 min.) the ancient amphitheatre. Before reaching it, we cross an open space where we observe on the left the ruins of a Roman *Triumphal Arch*, now a gate, through which the Capua road passes.

The \**AMPHITHEATRE* of Capua (adm. 1 fr. for each pers.), which is said to be the most ancient, and after the Colosseum at Rome the largest, in Italy, is constructed of travertine. The longer diameter is 185 yds., the shorter 152 yds. in length. The arena measures 83 yds. by 49 yds.

Three of its passages are tolerably well preserved, but of the 80 entrance-arches two only. The keystones are decorated with images of gods. The *Arena*, with its substructures, passages, and dens for the wild beasts (to which a staircase descends from the passage to the left), is, like that of Pozzuoli, better defined than the arena of the Colosseum at Rome. The *Passages* contain remains of ancient decorations, fragments of columns, bas-reliefs, etc. To the right, near the entrance, the visitor may ascend to the upper part of the structure, in order to obtain a survey of the ruins themselves, and of the extensive surrounding plain. Large schools were once maintained at Capua for the training of gladiators, and it was here in B.C. 83, that the dangerous War of the Gladiators under *Spartacus* the Thracian broke out, which was with difficulty quelled by Crassus two years later.

Above Capua rises *Mons Tivata*, once the site of a temple of Jupiter, now crowned by a chapel of *S. Nicola*. At its base, about  $4\frac{1}{2}$  M. from S. Maria, stands the old church of *S. Angelo in Formis*, with Byzantine frescos of the 11th cent. (valuable in the history of art), occupying the site of a celebrated temple of Diana, around which a village had established itself.

The high-road from Capua to Maddaloni (p. 10) by S. Maria and Caserta presents a scene of brisk traffic; and a drive by carriage (p. 7) through this garden-like district is preferable to the railway journey. The road from S. Maria to Caserta (a drive of  $\frac{3}{4}$  hr.) passes two handsome Roman tombs.

140 M. *Caserta*. — *Hotels*. \**VITTORIA*, with garden, R. 2, B.  $1\frac{1}{2}$ , pens. 7-10 fr.; *VILLA REALE*, well spoken of; both in the Via Vittoria; *VILLA DI FIRENZE*, near the palace; all with trattorie. — In the round piazza with its colonnades, at the entrance to the town from the palace, is a favourite *Caffè*.

*Carriage* with one horse, per drive 35 c. ('vettura semplice' still cheaper), with two horses 60 c.; to S. Maria di Capua Vetere 1 fr. 40 or 2 fr. 30, to Capua 2 fr. 75 or 3 fr. 90 c.

For a *Visit to the Palace* (interior only, Sun. and Thurs. 12-4; the garden till sunset) a permesso from the royal intendant at the Palazzo Reale at Naples (p. 36) is required, but it may if necessary be obtained through one of the hotelkeepers at Caserta. Fee 1 fr.; for the chapel 25 c.

*Caserta*, a clean and well-built town with 19,000 inhab. ('co

mune' 30,600) and a large garrison, may be called the Versailles of Naples. It possesses several palaces and barracks, and is the residence of the prefect of the province of Caserta. It was founded in the 8th cent. by the Lombards on the slope of the hill, but the modern town stands on lower ground.

The \**Royal Palace* of Caserta, opposite the station, was erected in 1752, by *Vanvitelli*, by order of King Charles III., in the richest Italian palatial style. It forms a rectangle. The S. side is 830 ft. long and 134 ft. high, with thirty-seven windows in each story. The courts of the palace are traversed by a colonnade, from the centre of which ascends the handsome marble staircase, with 116 steps. The marble statue of *Vanvitelli*, by *Buccini*, was erected in 1879. The palace is at present unoccupied.

The CHAPEL, lavishly decorated with marble, imitated lapis lazuli, and gold, contains a 'Presentation in the Temple' by *Mengs*, five paintings by *Conca*, and an altar-piece by *Bonito*. — The THEATRE is adorned with twelve Corinthian columns of African marble from the temple of *Serapis* at *Pozzuoli*, and contains forty boxes, besides that appropriated to the royal family.

The \**Garden*, with its lofty pruned hedges, contains beautiful fountains and cascades, adorned with statues. The grand terrace above the cascade (2 M. from the palace) affords beautiful points of view. The *Botanical Garden* is interesting as proving that the trees of the colder north can be grown here with success. The *Casino Reale di S. Leuci*, in the park, about 2 M. to the N., commands another fine prospect.

From Caserta and from Capua there are roads to *Caiazzo* (about 9 M.) and on to *Piedimonte d'Alife* (rustic Inn), prettily situated about 15 M. from *Caiazzo*, with flourishing mills, founded by Swiss merchants, at the foot of the *Matese*, the highest summit of which (*Monte Miletto*, 6728') may be ascended from *Piedimonte* in 5-6 hrs. On the top there is a lake surrounded by woods. View as far as the Adriatic and Tyrrhenian Sea.

Caserta is the junction of the Naples and Foggia railway (R. 16), which runs above our line as far as *Maddaloni*, the next station, and for the branch-line to *Castellammare* (30½ M., in 2 hrs.; fares 5 fr. 55, 3 fr. 90, or 2 fr. 50 c.). The latter follows the main line as far as *Cancello*, where it diverges to the left and runs round the E. and S. sides of Mt. Vesuvius, past the stations of *Marigliano*, *Ottaviano*, *S. Giuseppe*, *Terzigno*, and *Boscoreale*, to *Torre Annunziata*, the junction of the railway from Naples to *Castellammare* and *Gragnano* (pp. 118, 153).

144 M. *Maddaloni*. The town (20,000 inhab.), situated to the left, with an extensive deserted palace of the *Caraffa* family, is commanded by a ruined castle. On the Foggia line, 2½ M. distant, are situated the *Ponti della Valle* (see p. 201), a celebrated aqueduct constructed by *Vanvitelli* to supply the gardens of Caserta with water, and usually visited from *Maddaloni*.

148 M. *Cancello*, whence branch-lines diverge to *Castellammare* (see above) and to *Avellino* (R. 11).

About 1½ M. to the S.W. of *Cancello*, among the woods (*Bosco d'Acerra*),

are the insignificant ruins of the ancient Oscan *Suessula*. The rich sepulchral remains found here, chiefly vases and bronze ornaments, are preserved in the neighbouring Villa Spinelli.

Since the opening of the railway (R. 16) the high-road FROM CANCELLO TO BENEVENTO (26 M.) has been used for the local traffic only. It leads by *S. Felice* and *Arienso*, and then passes through a narrow defile, considered by many to be identical with the *Furculæ Caudinæ* which proved so disastrous to the fortunes of Rome, whence it ascends to the village of *Arpaia* (the ancient *Caudium* according to some). It next passes the small town of *Montesarchio*, with its castle, once the residence of the d'Avalos family, and recently used as a state prison, in which, among others, the well-known Poerio (d. 1867) was confined (comp. p. 42).

To the left we observe *Monte Somma* (p. 126), which conceals the cone of Vesuvius. 152½ M. *Acerra* (14,500 inhab.) was the ancient *Acerræ*, to which the Roman citizenship was accorded as early as B. C. 332. The train crosses the trenches of the *Regi Lagni*, which drain the marshes of *Pantano dell' Acerra*, the ancient *Clanlus*, now *l'Agno*, and form the boundary between the provinces of Caserta and Naples. 154 M. *Casalnuovo*. Vesuvius becomes visible on the left.

162 M. *Naples*. Arrival, see p. 20.

## 2. From Rome to Naples by Terracina and Gaeta.

This road, formerly the principal route between Central and Southern Italy, is the most ancient in the peninsula. During the Samnite war, B. C. 312, the *Via Appia* from Rome to Capua (p. 1) was constructed by the censor Appius Claudius, and with it the present road is nearly identical. Since the opening of the railway it has been used for the local traffic only, but it is still strongly recommended to the notice of the traveller, as it traverses a singularly attractive district, and is one of the most beautiful routes in Italy. The drive by carriage from Rome to Naples is also preferable to the railway journey in this respect, that the transition from the one city to the other is thus rendered less abrupt. In the height of summer the journey is not recommended. The malaria which prevails then in the marshy districts is considered especially noxious during sleep. The diligence conductors regard tobacco smoke as the most effectual antidote to the poison of the atmosphere. No risk need be apprehended during the colder seasons. Since the annexation of the States of the Church by the Italian government, the brigandage which formerly flourished in these districts has been suppressed, though the first stage as far as Velletri is still considered to be not always quite safe.

The whole journey occupies three days: — 1ST DAY. Railway to *Velletri* in ¾-1½ hr. (fares 4 fr. 75, 3 fr. 35, 2 fr. 40 c.; express, 6 fr. 40, 4 fr. 30 c.); thence by diligence (starting on the arrival of the first Roman train; fare 7 fr.; provisions should be taken) or in separate carriages (one-horse carr. at the Società di Bonis-Fasselli, Strada Vittorio Emanuele 117, 25 fr., incl. driver's fee, prepaid in exchange for a receipt) in 7 hrs. to *Terracina* (visit Theodorici's palace). — 2ND DAY. Diligence (5½ fr.) to *Formia* in 5 hrs. If the diligence does not start before noon, the excursion to Gaeta is more easily made on the same day by hiring a carriage from Terracina to Formia. — 3RD DAY. Diligence (starting at 6 p.m.; 3¾ fr.) to *Sparanisi* in 3½ hrs., and railway thence to Naples in 1½-2¼ hrs. (fares 6 fr. 45, 4 fr. 45, 3 fr. 10 c.; express, 6 fr. 80, 4 fr. 75 c.). The diligence from Sparanisi starts very early in the morning.

To *Velletri*, 25½ M., see p. 1. The high-road here descends to the plain to the right. About 1½ M. before reaching Cisterna th



road again unites with the ancient *Via Appia*. The extensive oak forests here were once a notorious haunt of banditti. On the height to the left we observe the villages of *Cori* and *Norma* (see *Baedeker's Central Italy*).

Farther on, below *Norma*, stands *Sermoneta* on an eminence, with an ancient castle of the Gaetani family, who thence derive their ducal title. Towards the sea, to the right, rises the isolated *Monte Circello* (p. 13). *Cisterna (La Posta)*,  $7\frac{1}{2}$  M. from *Velletri*, a small town with a castle of the Gaetani, situated on the last hill before the Pontine marshes are reached, was called *Cisterna Neronis* in the middle ages, and is believed to occupy the site of the ancient *Tres Tabernæ*.

17 M. (from *Velletri*) *Torre tre Ponti*, a solitary post-house (miserable tavern), where the diligence halts for an hour and changes horses. *Terracina* is  $22\frac{1}{2}$  M. distant. (*Sermoneta*, 5 M. distant from *Torre tre Ponti*, may be visited thence; see above.) About  $\frac{1}{2}$  M. farther the road crosses the *Ninfa* by an ancient bridge, restored, as the inscription records, by *Trajan*.

We now reach the **Pontine Marshes** (*Paludi Pontini*), which vary in breadth between the mountains and the sea from 6 to 11 M., and from *Nettuno* to *Terracina* are 31 M. in length. A considerable part of them is now cultivated; particularly, however, they afford extensive pastures, the most marshy parts being the resort of the buffalos. Towards the sea the district is clothed with forest (*macchia*). The malaria in summer is a dreadful scourge.

According to *Pliny* (*Hist. Nat.* iii. 5), these marshes were anciently a fertile and well-cultivated plain, occupied by twenty-four villages, but towards the close of the republic gradually fell into their present condition owing to the decline of agriculture. A want of fall in the surface of the soil is the cause of the evil. The streams and canals are totally inadequate to carry off the excess of water which descends from the mountains during the rainy season, and its escape is further impeded by the luxuriant vegetation of the aquatic plants. Attempts to drain the marshes were successively made by the censor *Appius Claudius* in B. C. 312 (so says tradition), by the consul *Cornelius Cethegus* 130 years later, by *Cæsar*, *Augustus*, *Nerva*, *Trajan*, and finally by *Theodoric*, King of the *Goths*, all of which were of temporary benefit only. Similar operations were undertaken by the popes *Boniface VIII.*, *Martin V.*, *Sixtus V.*, and *Pius VI.* To the last is due the present admirably constructed road across the marshes, the cost of which amounted to 1,622,000 scudi (350,100*l.* sterling). At present the drainage is carried out in a most practical and comprehensive manner by the proprietors themselves, under the direction of the 'Ufficio della bonificazione delle paludi Pontini' at *Terracina*.

For some distance the road follows the track of the ancient *Via Appia* in a straight direction, skirting the *Canal delle Botte*, which was constructed before the time of *Augustus*, and on which *Horace* performed part of his journey to *Brundisium* (*Sat.* i. 5).

About 4 M. from *Torre tre Ponti* is *Foro Appio*, the ancient *Forum Appii*, described by *Horace* as 'differtum nautis cauponibus atque malignis'. Here, and at *Tres Tabernæ*, the Apostle *Paul* met his friends from *Rome* (*Acts*, xxviii).

The road pursues a perfectly straight direction, shaded by a double or quadruple avenue of stately elms. But for the mountains to the left, where Sezza has for some time been visible, the traveller might imagine himself transported to a scene in Holland.

A conveyance in correspondence with the diligence from Velletri runs from Foro Appio to Sezza, the ancient Volscian *Setia*, which yielded a favourite wine. It is situated above the marshes on a hill which the old road to Naples skirted. The fragments of the old walls and of a so-called Temple of Saturn are still to be seen. — Instead of ascending the hill of Sezza, we may follow the road skirting its base to —

Piperno (6 M.), the ancient *Privernum* of the Volsci, which long withstood the attacks of the Romans, and afterwards a Roman colony, the traces of which are seen  $\frac{3}{4}$  M. to the N. in the plain, on the way to Frosinone. This plain is enclosed by lofty mountains, studded with ruined castles and villages: *Rocca Gorga*, *Maenza*, *Rocca Secca*, *Prossedi*, etc. About 3 M. farther, in the valley of the *Amaseno*, is situated the Cistercian monastery of *Fossa Nuova*, where Thomas Aquinas died in 1274 while on his way to the Council of Lyons. *Sonnino*,  $4\frac{1}{2}$  M. distant, and *San Lorenzo*, in the valley of the *Amaseno*, about 9 M. distant, are both famous for the picturesqueness of the costume of the women, and were formerly notorious for the audacity of the brigands.

The road pursues a straight direction on a raised embankment, and leads to *Bocca di Fiume* and *Mesa*. At the entrance of the post-house at Mesa are two ancient mile-stones of Trajan. In the vicinity are the ruins of a tomb on a square basement of massive blocks of limestone, obtained from the neighbouring Volscian mountains.

*Ponte Maggiore* is the next post-station. Beyond it the road crosses the *Amaseno*, into which the *Ufente* empties itself a little lower down.

A little farther on, the ancient and modern road divide. The *Via Appia* ascends the hill-side to the left, where palms and pomegranates, interspersed with orange groves and aloes, apprise the traveller of his entrance into Southern Italy, to the old town of Terracina; while the other road, to the new quarters of the town, skirts the sea. About  $1\frac{1}{2}$  M. before Terracina we pass the locality which Horace mentions as the site of the grove and fountain of *Feronia* (*Sat. i. 5, 23*), but no traces of either are now visible.

To the right, towards the sea, the *Promontorio Circeo*, or *Circello* (1771 ft.), which was visible even before Velletri was reached, now becomes more conspicuous. This was the *Circeii* of the ancients, the traditional site of the palace and grove of the enchantress Circe, daughter of the sun, described by Homer. It is an isolated limestone rock, partly overgrown with wood, and may be reached in 3-4 hrs. (11 M.) from Terracina by a good path along the shore. Accommodation of a rustic character may be obtained at *S. Felice*. The hill is strewn with the ruins of several mediæval towers, and also with a few fragments of the ancient town of *Circeii*, which became a Roman colony in B. C. 393 and still existed in Cicero's time. Thus, about halfway up the hill, under a group of lofty trees, is a low parapet of Roman workmanship enclosing a well called the *Fontana di Mezzo Monte*. At another point is the *Fonte della Bagnaià*, also with fragments of Roman masonry, and on the summit are the remains of a *Temple of Circe*. The \*View from the top is magnificent: to the S.E. *Ischia*, *Capri*, and *Mt. Vesuvius* are distinctly visible; to the N. the dome of *St. Peter's* can be distinguished; to the E. and N.E. we see the mountains as far as Velletri; to the W. and S.W. is the sea, with the Pontine

Islands (see below). The rock is honey-combed with grottoes, some of which are of great extent. Cicero and Atticus, Tiberius and Domitian frequently resorted to this spot. — Remains of Roman palaces and aqueducts have also been found at *Lago di Paola*, a small lake at the N. base of the promontory, where large oyster-beds were maintained by the Romans.

**Terracina.** — *Hotels:* GRAND HÔTEL ROYAL, the stopping-place of the diligence, at the S. entrance to the town, with a view of the sea at the back; LOCANDA NAZIONALE, in the Piazza, less expensive.

*Terracina*, situated conspicuously on a rocky eminence (Hor. Sat. i. 5, 26), the *Ancur* of the ancient Volsci, and the *Tarracina* of the Romans, was formerly on the confines of the papal dominions, and still constitutes the natural frontier town between Central and Southern Italy. Pop. 7500. It is an ancient episcopal residence, and is one of the most picturesque spots in Italy. The high-road intersects the extensive but thinly peopled quarter of the town which was founded by Pius VI., while the old town is built on the slope of the hill. Above the latter extend the ruins of the ancient city, crowned by the remains of the palace of Theodoric the Ostrogoth.

The *\*Cattedrale S. Cesareo*, in a large square, the ancient *Forum*, the pavement of which is well preserved, occupies the site of a *Temple of Roma and of Augustus*, dedicated to that emperor by A. Aemilius, who also caused the forum to be paved. In the travertine slabs the inscription 'A. Aemilius F. F.' is distinctly legible in large letters. The vestibule of the cathedral rests on ten ancient columns, with recumbent lions at their bases. On the right is a large granite basin, which, according to the inscription, was used in torturing the early Christians. The beautiful fluted columns of the Canopy in the interior belonged to the ancient temple. The Pulpit, with its ancient mosaics, rests on columns with lions at their bases. — The Clock Tower (ascended by 91 steps) commands an extensive prospect.

The summit of the promontory may be attained directly from the new town in  $\frac{3}{4}$  hr., but more conveniently from the old town, the route being partly by an ancient road passing remains of tombs and ancient walls, and then to the right by a gap in the wall encircling the olive plantations, and through the latter along the dividing wall. The whole excursion requires about 3 hrs.; guide unnecessary. The so-called *\*Palace of Theodoric*, King of the Ostrogoths, erected about 500 A.D. and afterwards converted into a castle, occupies the summit. A corridor of twelve arches opens towards the sea on the S. side. The purposes of the different parts of the structure cannot now be ascertained. *\*View* admirable.

Towards the W. the prospect embraces the plain as far as the Alban Mts., then the Monte Circello; towards the S. are the Pontine or Ponza Islands, the N.W. group of which comprises *Ponza* (Pontiæ, once a Roman colony), *Palmarola* (Palmaria), and *Zannone*, all of volcanic origin, and the S. group *Ventotene* and *S. Stefano*; between the groups lies the small island of *La Botte*. The islands are still used, as in ancient times,

as a place of detention for convicts. Ventotene is the *Pandateria* of melancholy celebrity, to which Augustus banished his abandoned daughter Julia, and Tiberius relegated Agrippina, the daughter of Julia, and where Nero is said to have caused his divorced wife Octavia to be put to death. Towards the E. the plain of Fondi is visible; the village on the sea is Sperlonga (p. 16); farther off is the promontory of Gaeta with the Torre d'Orlando (p. 18), and finally the island of Ischia.

The *Harbour* of Terracina, still recognisable by the break-water, was of great importance during the Roman period, but is now entirely filled with sand. A new Molo affords indifferent shelter to coasting vessels. The galley-slaves at the *bagno* here are partly employed in the harbour works, and partly in the quarries.

At the S. egress of the town is the *Taglio di Pisco Montano*, an interesting piece of Roman engineering. Beyond the Hôtel Royal the *Monte Angelo* with its picturesque and massy rocks approaches close to the sea, in consequence of which Appian originally conducted his road over the hill. At a later period the rocks were removed for the construction of a new and more spacious road. On the perpendicular wall thus produced the depth is indicated at intervals of 10 Roman feet, beginning from the top; the lowest mark, a few feet above the present road, is CXX. On the top, on a detached rocky protuberance, is a hermitage, now abandoned.

Beyond Terracina the road follows the direction of the Via Appia, and is flanked by remains of ancient tombs. The mountains which we skirt approach so near the sea as occasionally to leave barely space for the road. This pass was the ancient *Lautulae*. Here, in B. C. 315, the Romans fought a battle with the Samnites, and in the 2nd Punic War Fabius Maximus kept Hannibal in check at this point. On a hill about  $\frac{1}{2}$  M. to the left is situated the monastery of *Retiro*, on the site of the villa in which the emperor Galba was born. Then to the right is the *Lake of Fondi*, the *Lacus Fundanus* or *Amyclanus* of the ancients, named after the town of *Amyclae* which is said to have been founded here by fugitive Laconians. The village towards the E. on the slope facing the sea is Sperlonga (see p. 16).

The papal frontier was formerly at *Torre dell' Epitafia*. We next reach the gateway of the tower *de' Confini*, or *La Portella*,  $\frac{1}{4}$  M. from Terracina. On a height to the left is the village of *Monticelli*; by the road-side are fragments of tombs. We now enter the extremely fertile *Terra di Lavoro* (p. 7).

The next place (11 M. from Terracina) is **Fondi** (5000 inhab.), the ancient *Fundi*, where Horace derides the pride of a civic official 'with broad purple border and censer' (Hor. Sat. i. 5, 34). Change of horses, and halt of  $\frac{1}{4}$  hr. (tolerable inn). The *Château*, part of which adjoins the cathedral, is miserably dilapidated. Some of the window-frames and decorations in the most tasteful Renai

sance style testify to its ancient splendour. In the 16th cent. it belonged to the Colonnas, and in 1534 it was occupied by the beautiful Countess Giulia Gonzaga. One night the countess narrowly escaped being captured by the daring pirate Haireddin Barbarossa, who purposed conveying her to the Sultan Soliman II. Exasperated by his failure, he wreaked his revenge on the town, as an inscription in the church records. The town was again destroyed by the Turks in 1594. In the vicinity is the church of *S. Maria* in the Gothic style, with an ancient façade and portal, disfigured in the interior by whitewash. It contains an ancient pulpit adorned with mosaic, and on the right a Madonna by Silvestro de' Buoni. A chapel is shown in the Dominican monastery in which Thomas Aquinas once taught. Considerable remains of the ancient town-walls are preserved. The principal street coincides with the ancient Via Appia. In other respects the town is a sombre looking place, and like Itri (see below) was for centuries a haunt of brigands.

Beyond Fondi the road traverses the plain for 3 M., after which it ascends *Monte S. Andrea* through mountain ravines, where additional horses are necessary. It then descends to the poor town of Itri, with a ruined castle, where remains of sub-structures of the ancient Via Appia, built into the houses, are visible from the road. Itri was once notorious for the robberies committed there. It was here that the robber - chief Marco Sciarra promised a safe conduct and protection to the poet Tasso; and Fra Diavolo (whose real name was Michele Pezza) was also a native of Itri. He was at last captured by the French near Salerno and executed. Anecdotes are still related of this daring brigand, and Washington Irving's sketch 'The Inn of Terracina', the foundation of Auber's opera, has greatly contributed to maintain their interest.

A mountainous path leads from Itri, to the right, in 2¼ hrs. to the fishing village of *Sperlonga*, situated on a sandy promontory, and deriving its name from the grottoes (*speluncae*) in the neighbouring rocks. In one of these, as Tacitus informs us (Ann. iv. 59), Sejanus saved the life of Tiberius, which was imperilled by a falling rock. On the way to the grotto we observe Roman ruins, and the grotto itself contains benches and stucco ornaments. The excursion may best be made by boat from Gaeta, from which Sperlonga is about 9½ M. distant.

From Itri the road descends for some distance on galleries, and finally between woods and vineyards towards the coast, revealing an exquisite view of the bay of Gaeta, with its glittering villas and other edifices; in the distance are Ischia and Procida; still further off rise the Monte S. Angelo (p. 155) and Vesuvius.

Farther on, we perceive to the right, in the middle of a vineyard, on a square base, a massive round tower, believed to be *Cicero's Tomb*. It was in this neighbourhood, not far from his Formianum, that the proscribed orator, who sought to elude the pursuit of the triumvirs Octavian, Antony, and

Lepidus, was murdered by the tribunes Herennius and Popilius Lanas, 7th Dec., B.C. 43, in the 64th year of his age. On a height above the road may be traced the foundations of a temple of Apollo, said to have been founded by Cicero. Numerous relics of ancient buildings are still extant on the whole bay, which, like the bay of Naples, was a favourite resort of the Roman nobles, and was covered with the most sumptuous villas. Tradition has assigned several of these to Cicero, but without the slightest historical foundation. The road now descends to Formia.

**Formia** (\**Hôtel dei Fiori*, on the coast, R. 1½ fr., preferable to the inns at Gaeta), the ancient *Formiæ*, a town with 10,000 inhab., was called *Mola di Gaeta* under the former regime. The beauty of its situation constitutes its sole attraction. The mountain-range on the N. side of the bay rises abruptly from the sea, the lower slopes being clothed with gardens of lemons, oranges, and pomegranates, and with vineyards and olive-plantations.

One of the most delightful points is the so-called *Villa of Cicero*, or *Villa Caposele*, above the town, formerly a favourite residence of the kings of Naples. It now belongs to Sign. Gaetano Rubino (permission to visit it obtained by leaving a card at his palazzo opposite the prefecture; boy to act as guide ½ fr.).

At the entrance are ancient inscriptions and statues. The lower part of the garden contains considerable remains of an ancient villa, supposed to have belonged to Cicero, but evidently from its construction dating from the 1st or 2nd cent. of the Roman imperial era. Among the vaulted halls is one with eight columns and a semicircular apse, now converted into offices. During the siege of Gaeta, General Cialdini established his headquarters here. The upper terrace commands an uninterrupted survey of the charming bay, Gaeta, Ischia, the promontories of the Bay of Naples, and the mountain range to the S. of the Liris, which separates the latter from the region of the Volturno.

#### EXCURSION TO GAETA, 4-5 hrs. there and back.

Formia carries on a brisk traffic with Gaeta, 4¼ M. distant. Seat in public conveyance ½ fr.; one-horse carr. there and back, according to tariff, 2 fr., or with a stay of some hours 3 fr., a drive of ¾ hr.; by boat somewhat longer, 3-4 fr.

The road ascends through Formia, and beyond it descends to the coast, which it then skirts. Numerous remains of villas, which the Romans were in the habit of building out into the sea as far as possible, are passed. Among them a spot is pointed out as the scene of the assassination of Cicero (see above). Country attractive. Outside the town extends a long row of houses, called the *Borgo*. The road next passes the fortifications, and reaches the Piazza.

**Gaeta** (*Albergo Villa Gaeta*, well spoken of; *Italia*; *Caffè Nazionale*), the ancient *Portus Caieta*, with 19,000 inhab., is an important fortress, but insignificant as a commercial town. The promontory of Gaeta resembles the cape of Misenum in formation, presenting from a distance the appearance of a gigantic tumulus. Tradition has pointed it out as the tomb of Caieta, the nurse of

**Æneas**, and **Munatius Plancus** accordingly erected a conspicuous and imposing monument on its summit. From this eminence projects a lower rock which bears the citadel and the town.

The strength of the place was first put to the test during the barbarian immigrations. Gaeta successfully resisted the attacks of the Germanic invaders, and with Amalfi and Naples constituted one of the last strongholds of ancient culture. It afterwards became a free city, presided over by a doge, and carried on a considerable trade with the Levant. It bade defiance to the assaults of the Lombards and Saracens, and preserved its freedom down to the 12th cent., when with the rest of Southern Italy it was compelled to succumb to the Normans. The fortress was extended and strengthened at various periods by the Arragonese, by Charles V., and especially by the last Bourbon monarchs. In 1501 it surrendered to the French, in 1504 to the Spaniards under Gonsalvo da Cordova, in 1734 to the Spaniards again, and in 1798 to the French. In 1806 it was gallantly defended by the Prince of Hesse-Philippsthal, who, aided by the English fleet, held out for nearly six months against a powerful French army under Masséna. Pope Pius IX. when banished in Nov. 1848, sought an asylum here, and remained at Gaeta until his return to Rome in April, 1850. In Nov. 1860, Francis II. of Naples, the last of the Bourbon kings, sought refuge here, and his queen Mary, Duchess of Bavaria, took a prominent part in the defence of the fortress, but the town was at length compelled to capitulate by the Italian fleet on 23rd Feb., 1861. The king was conveyed to Rome by a French man-of-war.

The *Cattedrale di S. Erasmo* has a remarkable campanile; at the entrance are four ancient columns and relics of old sculptures.

INTERIOR modernised. At the back of the high-altar (covered) is the banner presented by Pope Pius V. to Don John of Austria, the hero of Lepanto, representing the Saviour with SS. Peter and Paul. The crypt is uninteresting.

Opposite the principal portal of the church is a sculptured Gothic column resting on four lions.

Among the antiquities of the town may be mentioned the remains of an amphitheatre and of a theatre, and also a column bearing the names of the twelve winds in Greek and Latin.

The chief object of interest, however, is the so-called *\*Torre d'Orlando*, or tomb of Munatius Plancus, the contemporary of Augustus, and founder of Lyons (B. C. 42), situated on the summit of the promontory and now enclosed by the new fortifications (permission of the commandant of Gaeta necessary). We ascend from the Piazza to the Gothic church of S. Francesco, begun by Ferdinand II. in 1849, seriously damaged in 1860, and since completed; then turn to the left and reach the Torre by a good winding road in 25 minutes. The tomb consists of a huge circular structure of travertine blocks, resembling that of Cæcilia Metella at Rome. Round the top runs a frieze with warlike emblems. On the N. side is the inscription: *L. Munatius L. f. L. n. L. pron. Plancus cos. cens. imp. iter. VII vir epulon. triumph. ex Raetis, aedem Saturni fecit de manibus, agros divisit in Italia Beneventi, in Gallia colonias deduxit Lugudunum et Rauricam*. A more magnificent site for such a monument cannot well be conceived. The *\*\*VIEW* (which has been impaired by the new fortifications) embraces towards the N.W. the coast as far as Mte. Circeo, to the W. the sea with the

Ponza Islands, to the E. and S. the bay of Gaeta, Ischia, Procida, Capri, and the mountains of Misenum.

Leaving Formia, the road now turns into the plain of the *Garigliano*, the *Liris* of the ancients, which falls into the Bay of Gaeta. To the left, before reaching the bridge, we observe a long series of arches of the ancient aqueduct; then nearer the road, by the post-house, remains of the theatre and amphitheatre of the venerable city of *Minturnae*, on the ruins of which, on the hill to the left, has sprung up the small town of *Traetto*. In the plain towards the *Liris* are situated the marshes where Marius once sought to elude the pursuit of the hirelings of Sulla. On the right bank of the *Garigliano*, 27th Dec. 1503, Don Gonsalvo da Cordova fought the decisive battle with the French which placed Naples in his power. Pietro de' Medici, who, having been banished from Florence, had followed the French, endeavoured to escape to Gaeta in a boat with four field-pieces. The boat, however, sank, and all its crew were drowned. Pietro was buried at Monte Cassino (p. 6).

The suspension-bridge over the *Garigliano* ( $7\frac{1}{2}$  M. from Formia), constructed in 1832, is the oldest in Italy. Before it is reached the present road quits the *Via Appia*, which is distinctly traceable on the right bank as far as *Mondragone*, near the *Sinuessa* of Horace (destroyed by the Saracens in the 10th cent.), where to his great joy he was met on his journey (Sat. i. 5, 39) by his friends Plotius, Varius, and Virgil. Horace then crossed the *Savo* (Savone) by the *Pons Campanus* and proceeded to Capua. The present road, however, turns to the left towards the heights of *Sant' Agata* (change of horses, halt of  $\frac{1}{4}$  hr.), a busy post-station, where it is crossed by a road leading from Sessa to Mondragone. The volcanic peaks of the *Campagna Felice*, and among them the lofty *Rocca Monfina*, now become visible.

The *Rocca Monfina*,  $4\frac{1}{2}$  M. from Sant' Agata, is easily visited thence. On the way thither,  $\frac{1}{2}$  M. from Sant' Agata, on a volcanic eminence, lies Sessa, the ancient *Suessa Aurunca*, with interesting ruins of a bridge, amphitheatre, etc. Other relics are preserved in the ancient cathedral and the churches of S. Benedetto and S. Giovanni. In the principal street are memorial stones with inscriptions in honour of Charles V., above which is an old crucifix with a mosaic cross. From the hills of Sessa to Mondragone, towards the S., extends *Monte Massico*, whose wines Horace and Virgil have immortalised. In the vicinity, towards the *Volturnus*, was the *Ager Falernus*, where excellent wine is still produced.

The road from Sant' Agata to Sparanisi passes the village of *Cascano*, noted for the beauty of its women. The same reputation might indeed be fairly extended to the whole district around the Bay of Gaeta. About 4 M. from Cassano a road to the left leads to *Teano* (see p. 7). The road then crosses the *Savone*, not far from the picturesque castle of *Francolisi*, and ( $1\frac{1}{2}$  M.) reaches the railway-station of *Sparanisi* (see p. 7), whence Naples is reached by railway viâ Capua in about 2 hrs.



### 3. Naples.

To obviate the necessity of unfolding a large sheet of paper at every consultation, the large *Plan of Naples* (scale 1: 16,000) is divided into two sections, the upper of which (I) contains the horizontal layers 1, 2, 3, the lower (II) the layers 4-7. Its use will be further facilitated by reference to the small *Plan* (scale 1: 37,700), the division of which into perpendicular and horizontal layers exactly coincides with that of the large plan.

#### a. Arrival, Hotels, Pensions, Restaurants, Cafés, etc.

**Arrival.** (a) **BY RAILWAY.** The station (*Stazione Centrale*; Pl. G, 3) is situated at the E. end of the town. The principal hotels all send *Omnibuses* (1½ fr.) to meet the trains. *Cabs*: with two horses (nearest the entrance) 1 fr. 40 c., each trunk 20 c.; with one horse (outside the railings, farther distant; seats for two persons only) 80 c., each trunk 20 c.; no charge is made for smaller articles of luggage. The *Facchini* who take the luggage to the cab are paid, according to tariff: 10 c. for a travelling-bag or a hat-box, 20 c. for heavier articles, 40 c. for boxes weighing 20-400 lbs.; but a few soldi more are usually given. As a long delay often takes place before the delivery of the luggage, it is perhaps the best plan to take a cab direct to the hotel and send some one for the luggage, though, of course, this incurs a little extra expense. The services of officious bystanders should be declined. The formalities of the municipal douane are soon terminated, the declaration of the traveller that his luggage contains no comestibles liable to duty being generally accepted.

(b) **BY STEAMBOAT.** As soon as permission to disembark is granted, a small boat (1 fr. for each person, with luggage 1½ fr.) conveys the passengers to the Dogana near the Immacolatella (Pl. F, 5), where luggage is examined. This done, one of the 'facchini della dogana' places the luggage on the flacre or other conveyance (40 c. for each trunk, 10 c. for each small article). The offices of the steamboat companies are close to the harbour.

**POLICE OFFICE** (*Questura*), Palazzo S. Giacomo (Municipio; Pl. 20; E, 5), on the side next the Via Paolo Emilio Imbriani. The guardians of the public peace consist of *Carabinieri* (black and red coat with three-cornered hat), the *Guardie di Pubblica Sicurezza* (dark uniform with white buttons and military cap), and the *Guardie Municipali* (with yellow buttons and numbers on their caps). The latter are specially entrusted with the supervision of vehicles. — Complaints about cabmen should be made at the *Ufficio Centrale del Corso Pubblico*, in the Municipio, 1st floor (p. 37).

**Hotels** (comp. also Introd. XII: Climate and Health of Naples). Families visiting Naples in spring, when the influx of visitors is at its height, had better secure rooms by letter, some time before their arrival. In summer the principal hotels are comparatively empty, and therefore cheaper. The average charges at the 1st class houses during the season are about as follows: R. 3-6 fr. and upwards, B. 1½-2, D. 4-6, A. 1 fr.; travellers who do not dine at the table d'hôte pay more for their rooms. Pension at some of the hotels 10-12 fr. and upwards, if a stay of several days is made; on the other hand, many of the pensions mentioned below receive travellers even for a single day if they have rooms disengaged.

In the *Corso Vittorio Emanuele* and the adjoining *Rione Principe Amedeo* (Pl. B, C, 6, 5), in a healthy situation and with the finest view: \**HÔTEL BRISTOL* (Pl. b; C, 5), with good sanitary arrangements, R. 3-6, B. 1½, lunch 3, D. 5, L. 1, A. 1, pension 10-12 fr.; \**HÔTEL TRAMONTANO-BRAUVAGE* (Pl. c; C, 6), R. from 2½, D. 5, B. 1½, pens. 10-12 fr., these two both in the *Corso Vittorio Emanuele*; *GRAND HÔTEL NOBILE* (Pl. a; C, 6), *Via Principe Amedeo*, with view only from the uppermost floor, R. 3-6, B. 1½, lunch 3½, D. 5, pension from 12 fr.

Lower Town, near the sea. In the new *Quarter adjoining the Mergellina*: \**GRAND HÔTEL* (Pl. s; B, 7), a large establishment in an open and healthy situation close to the sea, with a splendid view, R. 3-6, B. 1, lunch 3-4, D. 5, pens. 9-12 fr. — In the *Riviera di Chiaja* (Pl. D, C, B, 6), near the





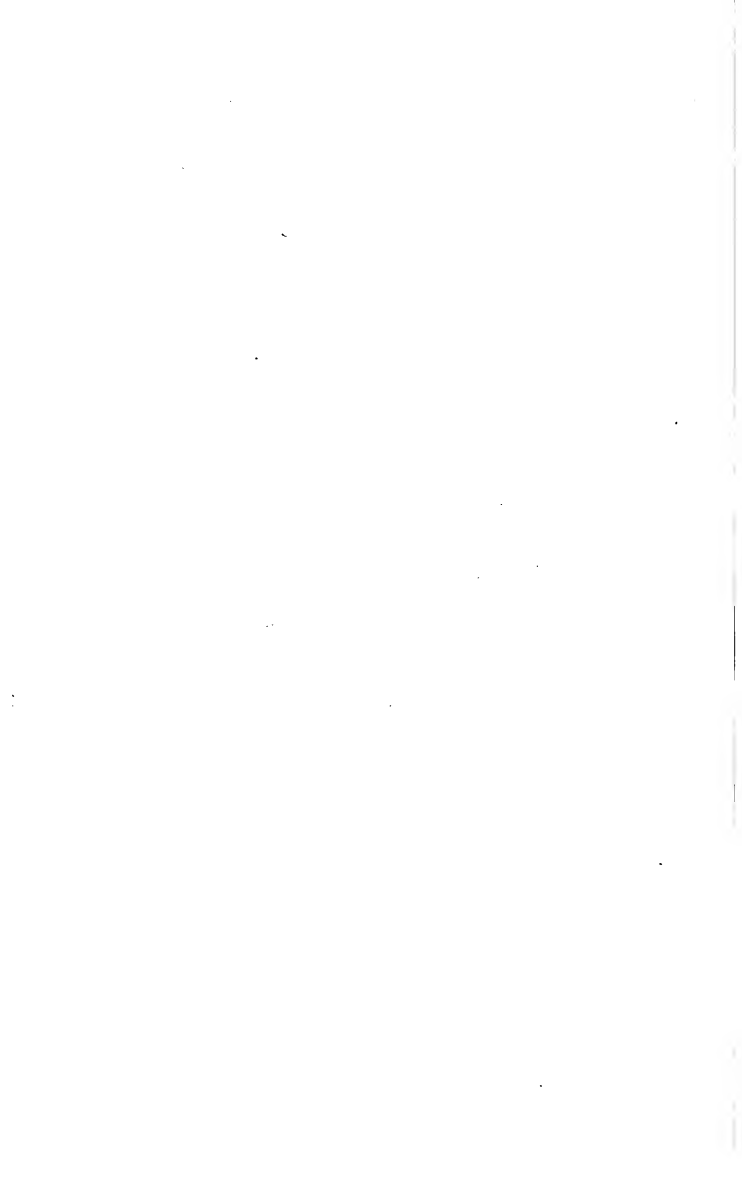


#### Tramvie della città.

2. Largo S. Ferd.<sup>o</sup> (E.6) - Strada Nuova, Posillipo (A.7)  
 3. Largo S. Ferd.<sup>o</sup> (E.6) - Cast. d. Carm.<sup>o</sup> (G.4) - Portici, ecc.  
 4. Largo S. Ferd.<sup>o</sup> (E.6) - Cast. d. Carm.<sup>o</sup> (G.4) - Museo (E.3)  
 5. Reclusorio (F.G.1.2) - Museo (E.3)  
 6. Museo (E.3) - Torretta (B.7) - In vapore, in costruzione

#### Tramvie dei Contorni

1. Largo S. Ferd.<sup>o</sup> (E.6) - Portici - Torre del Greco  
 2. Port. Capuano (G.3) - Camposanto (L.1) - Poggioreale  
 3. Reclusorio (F.G.1.2) - Capivano  
 4. Reclusorio (F.G.1.2) - Aversa - a vapore  
 5. Torretta (B.7) - Pozzuoli

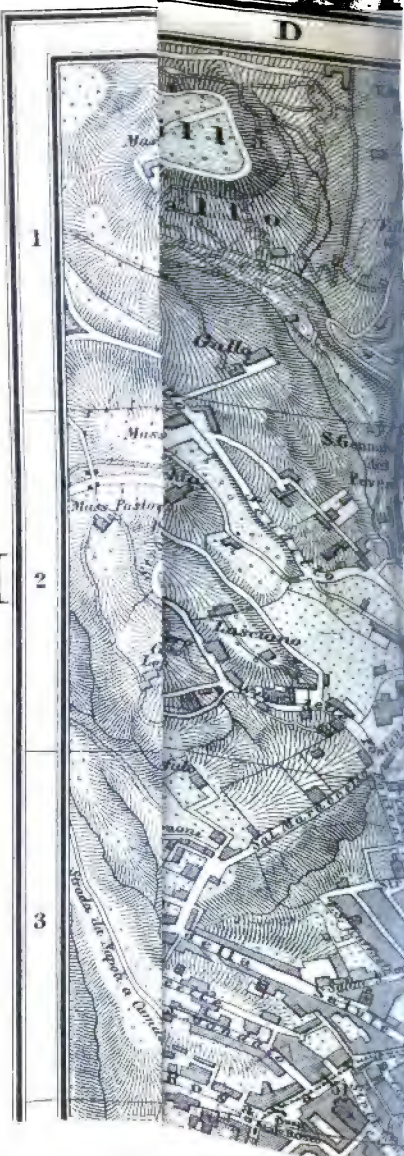


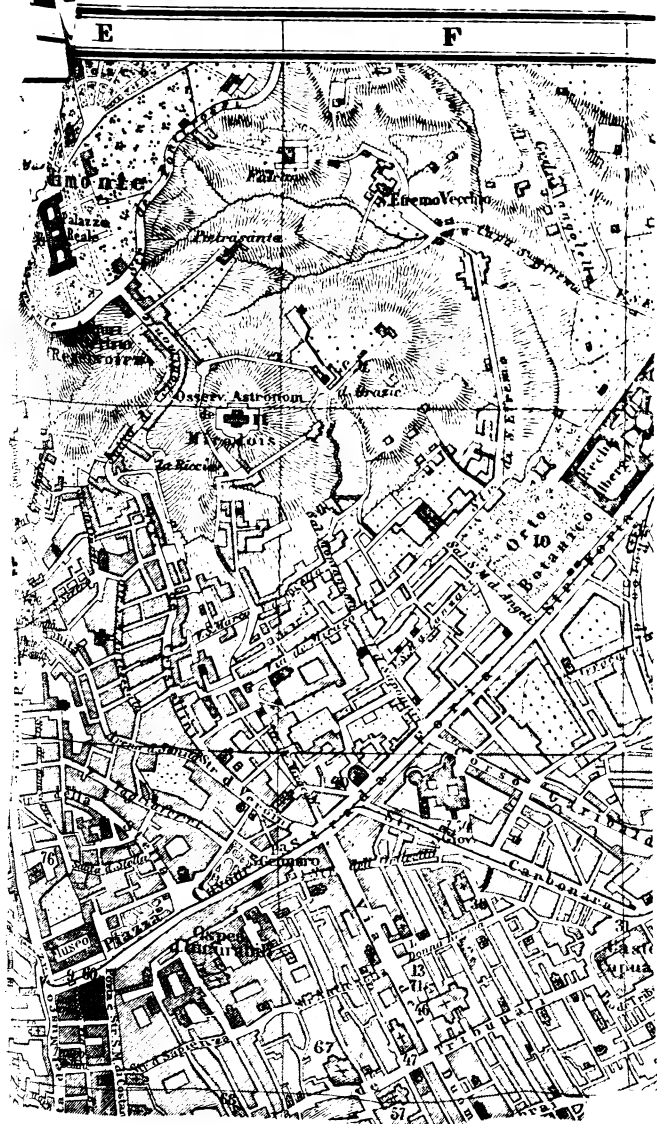


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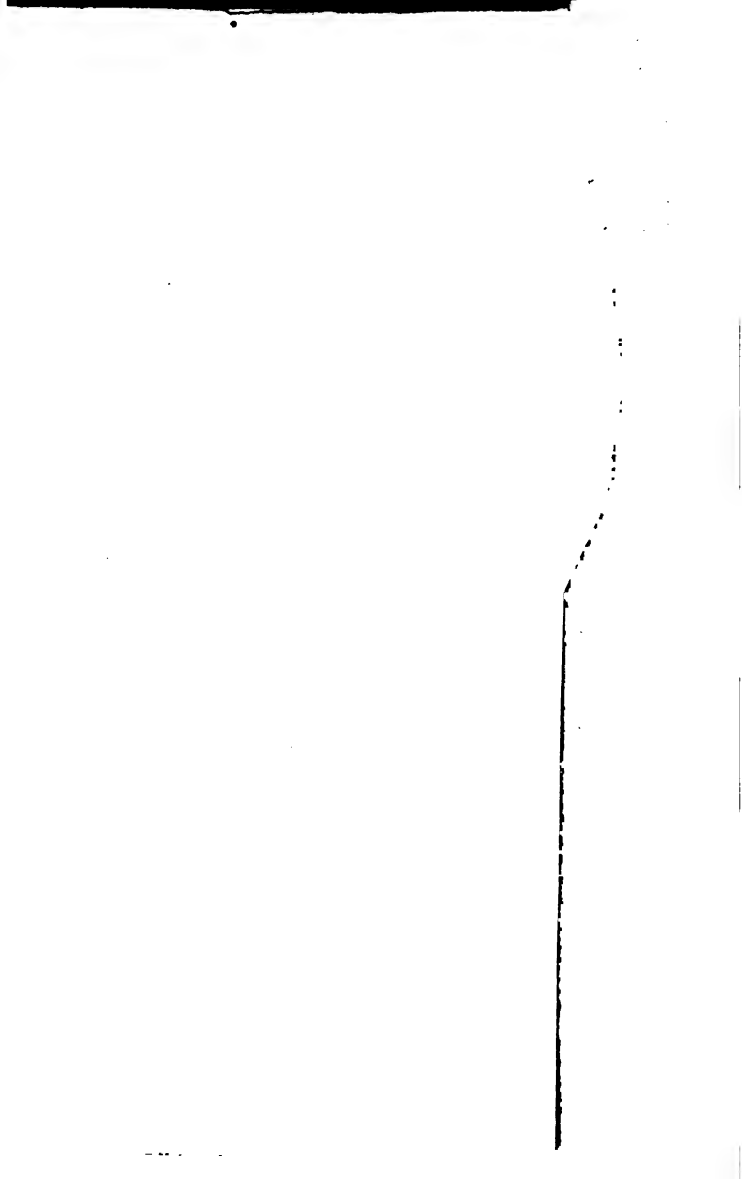
1. <i>Albergo de'Poveri</i> . . . . .	I
2. <i>Banco di Pietà</i> . . . . .	1
3. <i>Borsa</i> . . . . .	1
4. <i>Catacombe, bocca delle</i> . . . . .	1
5. <i>Colleggio de'Chinesi</i> . . . . .	1
6. <i>Conservatorio di Musica</i> . . . . .	1
7. <i>Dogana</i> . . . . .	1
8. <i>Pontana Medina</i> . . . . .	1
9. <i>Museo nazionale</i> . . . . .	1
10. <i>Orto botanico</i> . . . . .	1
11. <i>Osservatorio astron.</i> . . . .	1
12. <i>Palazzo Angri</i> . . . . .	1
13. <i>Archievescove</i> . . . . .	1
14. <i>di Capodimonte</i> . . . . .	1
15. <i>Cellammare</i> . . . . .	1
16. <i>Fondi</i> . . . . .	1
17. <i>S. S. Angelo e Vito</i> . . . . .	1
18. <i>S. Anna</i> . . . . .	1
19. <i>S. Annunziata</i> . . . . .	1
20. <i>S. Antonio</i> . . . . .	1
21. <i>S. Antonio Abbate</i> . . . . .	1
22. <i>S. S. Apostoli</i> . . . . .	1
23. <i>S. Barbara</i> . . . . .	1
24. <i>S. Carla all'Arena</i> . . . . .	1
25. <i>S. Caterina</i> . . . . .	1
26. <i>S. Chiara</i> . . . . .	1
27. <i>Concesione</i> . . . . .	1
28. <i>S. Croce al Mercato</i> . . . . .	1
29. <i>S. Domenico</i> . . . . .	1
30. <i>Duomo</i> . . . . .	1
31. <i>S. Filippo Neri</i> . . . . .	1
32. <i>S. Francesco di Paola</i> . . . . .	1
33. <i>S. Gennaro de'Poveri</i> . . . . .	1
34. <i>Gesù nuovo</i> . . . . .	1
35. <i>Gesù e Maria</i> . . . . .	1
36. <i>S. Giacomo degli Spagnuoli</i> . . . . .	1
37. <i>S. Giorgio Maggiore</i> . . . . .	1
38. <i>S. Giovanni a Carbonara</i> . . . . .	1
39. <i>S. Gregorio</i> . . . . .	1

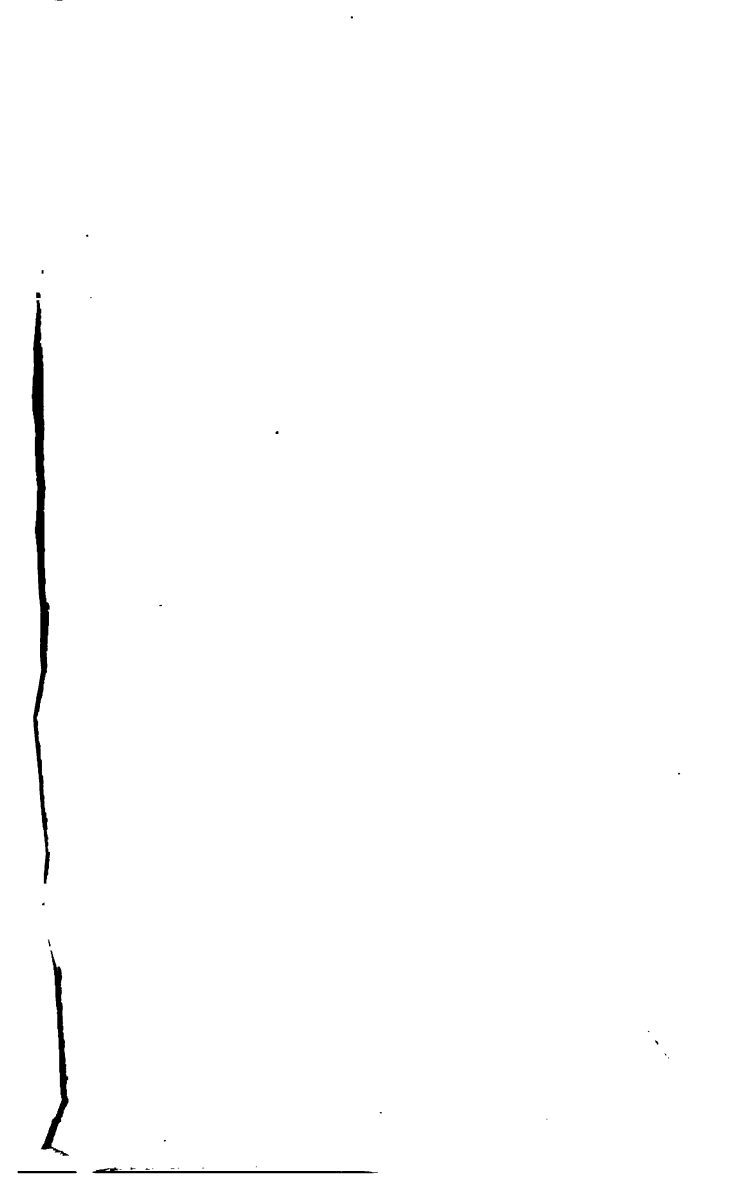
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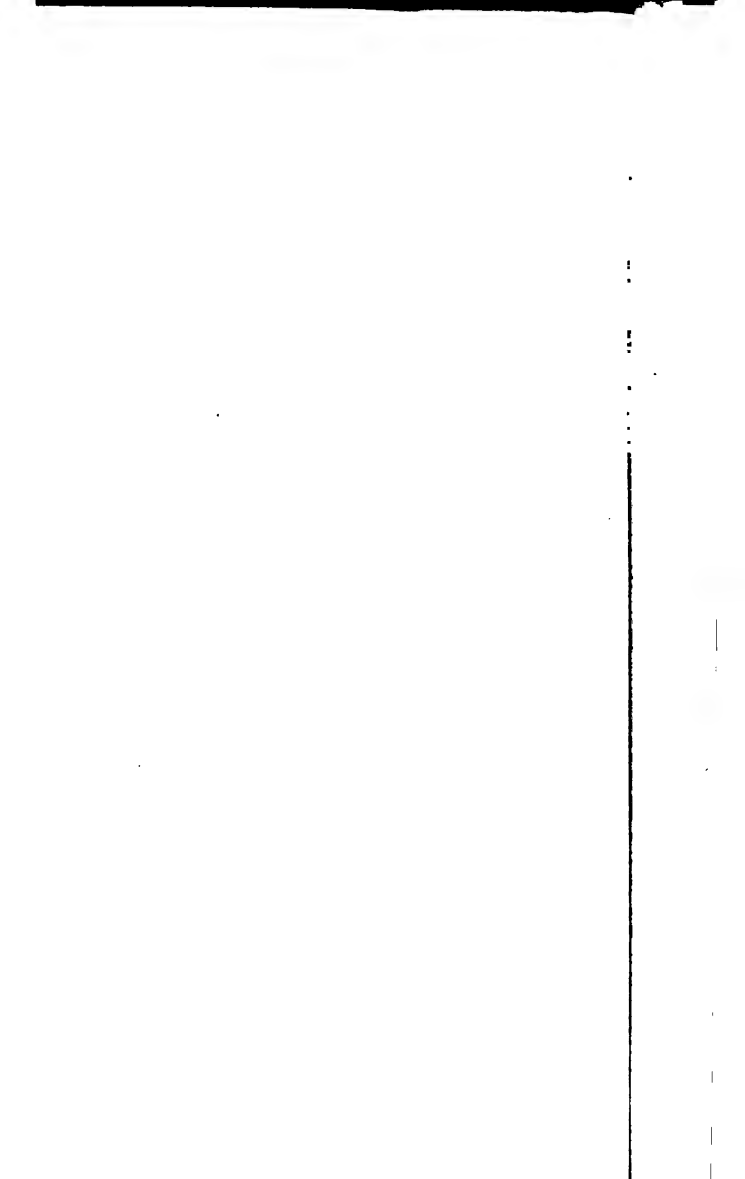












razionale, with a view of the Villa and the sea, but in a sanitary less favourably situated than those mentioned before: No. 276, BRETAGNA (Pl. f; D, 6); No. 127, HÔTEL-PENSION DE LA RIVIERA (B, C, 6), R. 2-3, L. 1, B.  $1\frac{1}{4}$ , lunch  $2\frac{1}{2}$ , D. 4, pension 8-10 fr. — The new *Via Partenope*, facing the sea: \*HÔTEL DU VESUVI (Pl. v; E, 7), from the Strada Pizzofalcone, R. 4-6, B.  $1\frac{1}{2}$ , lunch 3-4, D. 5, pens. 12-15, in summer 10-12 fr.; \*HÔTEL ROYAL DES ÉTRANGERS (Pl. e; J, with lift, R. from 3, B.  $1\frac{1}{2}$ , lunch 3, D.  $4\frac{1}{2}$ , L. and A.  $1\frac{1}{2}$ , omnibus pension 11-12 fr.; HÔTEL MÉTROPOLE (Pl. u; E, 7), somewhat less precious, R. from 2, B.  $1\frac{1}{2}$ , lunch  $2\frac{1}{2}$ , D. 4, L. and A. 1, pension from 6, with baths (p. 25). — In the *Strada Chiatamone*, at the foot of the Pizzofalcone, in a sanitary position similar to those just mentioned: HÔTEL WASHINGTON (Pl. d; E, 7), with garden; HÔTEL HASSLER, pension 11-12 fr., patronised by Germans. — In the *Strada S. Lucia*, to the E. of the Pizzofalcone: \*HÔTEL DE ROME (Pl. i; E, 6), close to the sea, with good bathing arrangements, R. 4, B.  $1\frac{1}{2}$ , lunch  $3\frac{1}{2}$ , D. 5, A. 1, L. 1 fr., pens. from (in winter from 10) fr. upwards; \*HÔTEL DE RUSSIE (Pl. k; E, 6), R. 3-5, B.  $1\frac{1}{2}$ , lunch  $2\frac{1}{2}$ , D. 4, L. and A.  $1\frac{1}{2}$  fr., patronised by the English.

The following second-class hotels, though not on the coast, are conveniently situated near it. In the busy *Strada Medina* (Pl. E, 5), not far from the harbour: \*HÔTEL DE GENÈVE (Pl. m; E, 5), entrance by No. 18 Strada S. Giuseppe, with lift, R. 3, B.  $1\frac{1}{2}$ , D. 5, L. & A.  $1\frac{1}{2}$  fr.; HÔTEL CENTRAL (Pl. n), Strada Medina 72, commercial, similar charges; HÔTEL CHAMBERY, opposite the Hôtel de Genève, pension 7-8 fr.; HÔTEL NATIONAL, Strada Medina 5. — In the *Strada del Molo* (Pl. E, F, 5), opposite the Castel Nuovo: No. 24, HÔTEL & PENSION MILANO (Pl. o), unpretending. — In the *Piazza del Municipio* (Pl. E, 5): HÔTEL VITTORIA, corner of the Strada S. Brigida; HÔTEL MERIDIONAL, Strada del Molo; LA PATRIA, near the Hôt. de Genève, unpretending. — In the *Largo S. Ferdinando*, at the beginning of the Toledo (Pl. E, 6): HÔTEL D'EUROPE and HÔTEL D'ORIENT, belonging to the same landlord, entrance by Strada Nardones. — In the *Largo della Carità*: HÔTEL DE L'UNIVERS, moderate. — In the *Largo Fiorentini*: ALBERGO DEI FIORI, near the Teatro Fiorentini (Pl. 28; E, 5). — Near the Railway Station (Pl. G, 3): SIRENA (Pl. x), FAVORITA (Pl. w), REBECCHINO (Pl. y), three small houses in the Italian style.

**Pensions (Boarding Houses).** The following may all be recommended for a stay of from 3-4 days upwards (comp. p. xix). — *Chiatamone*: No. 28, HÔTEL & PENSION D'ALLEMAGNE, pension 8-9 fr., also R. without board. — *Riviera di Chiaja*: No. 118, HÔTEL & PENSION DE LA VILLE, 7 fr. — *Near the Chiaja*: PENS. TURNER-GUIDOTTI, Strada Mergellina 202, Villino Consiglio; PENSION DE FAMILLE, Villa Alicorno, Strada Posillipo 8, near the tramway terminus, pension 7 fr. — *In the Higher Quarters of the Town* (comp. p. 20): \*HÔTEL & PENS. BRITANNIQUE (Mme. Macpherson; Pl. q; B, C, 6), Corso Vitt. Emanuele 38, near the large hotels, with a magnificent view, 9-11 fr., patronised by the English; HÔTEL & PENSION BELLEVUE (Pl. r; B, 6), Corso Principe Amedeo 14, small, but well spoken of; \*MAISON BOURBON, Rampe Brancaccio 20, with furnished rooms to let (30 fr. a month and upwards); PENS. STOREY, Strada Brancaccio 8, 4th floor (on the 3rd floor furnished apartments). — *On the Posillipo*: VILLA POSTIGLIONE, pension 8-12 fr.; VILLA CAPPELLA (*Miss Baker*), pension from 7 fr., both patronised by the English; PENSION SABELLI, Villa Alicorno, 7 fr., also for a short stay.

**Hôtels Garnis.** For a stay of some duration (10 days and upwards) the traveller may prefer to take rooms at a private hotel, where he will be more independent than at a hotel or a pension. Charges vary with the season, culminating on unusual occasions, such as an eruption of Mt. Vesuvius, which invariably attracts crowds of visitors. The rooms are generally large and fitted up for two persons: with one bed  $2\frac{1}{2}$ -4, with two beds 4-6 fr. per day. The number of days for which the room is engaged should be expressly stated, otherwise the visitor may be required to leave unexpectedly, and a distinct bargain should be made as to charges (e. g.: A.  $1\frac{1}{2}$  fr., L. 30 c. per day). Breakfast may usually be obtained in the house, but better at a café. The best lodgings are in the new houses in the Corso Vittorio Emanuele and the Rione Principe Amedeo, with

splendid view (50-60 fr. monthly, incl. attendance): e. g. in the *CASE AMEDEO*, Corso Vitt. Emanuele 188-160; *FRAU SCHLEGEL*, Rampe Brancaccio 20 (Pl. D, 6); *FRAU M. HEBERLE*, Via Brancaccio 8, 3rd floor. Not so generally commendable are the houses on the side of the lower town next the sea, from S. Lucia and Chiatamone to the Chiaja and the Mergellina, or those in the side-streets near the Chiaja. Thus in S. Lucia Nos. 28, 31, 92 (1st and 3rd floor); in the Chiaja, Nos. 143, 171, 260, 263; in the 'Vermouth di Torino' (see below), opposite the Hôtel du Vésuve (R. 2-5 fr., also pension); S. Caterina a Chiaja 67, etc. The well-known *Casa Combi*, formerly in S. Lucia, is now at Strada Vittoria 38. There are also hôtels garnis in the Corso Vitt. Eman. and in the Rione Princ. Amedeo.

**Restaurants** (*Trattorie*) very numerous. Italian cuisine. Dinners usually à la carte; three dishes with fruit and wine 2-2½ fr.; iced water (*acqua gelata*) 5 c.; good table-wine 30-40 c. per half-litre (when only the half is used, 15-20 c.); bread, 15 c. (best the *paine mecanico*, or bread made by machines; comp. Introd. p. xx). Most of the restaurants also give dinners at a fixed price (*prezzo fisso*) varying from 2½ to 5 fr.; gratuity 5-10 c. for each franc of the bill. — Smoking universal; ladies, however, may visit the better of these establishments.

ON THE W. SIDE OF THE TOLEDO, or VIA ROMA: \**Grand Café-Restaurant d'Europe*, Largo S. Ferdinando, table d'hôte at 5, 5.30, or 6 p.m. according to the season, 5 fr.; \**Restaurant d'Europe*, above the café of that name at the corner of the Strada di Chiaja and the Toledo, much frequented for lunch about noon (oysters from the Lago del Fusaro, p. 108); *Café-Restaurant de Naples*, Toledo 236, entrance Vico Carminello a Toledo 63; *Restaurant della Regina d'Italia*, opposite the Strada S. Giacomo, entrance in the side-street.

ON THE E. SIDE OF THE TOLEDO: *Antica Trattoria dei Giardini di Torino*, entrance Vico delle Campane 70, moderate. Then, corner of the Strada S. Brigida, \**Restaurant du Louvre*, good cuisine, moderate charges; *Villa di Torino*, Via Paolo Emilio Imbriani, a side-street between the Toledo and the Piazza del Municipio, entrance by Vico del Fico 8, viands good, one of the oldest trattorie in Naples, formerly the chief resort of strangers. Farther up the Toledo, No. 143, *Trattoria d'Italia*; No. 126, *Trattoria della Nuova Italia*; both well spoken of, not expensive.

The following may also be mentioned: \**Al Vermouth di Torino*, S. Lucia, opposite the Hôtel du Vésuve, the largest and most frequented restaurant of Naples, with garden and beautiful view, lunch 2½-3, D. incl. wine from 4 fr.; \**Café du Commerce*, Str. Medina, table-d'hôte at 6 o'clock 3 fr.; *Birreria Dreher*, see p. 23; \**Restaurant Walty-Hassler*, Strada Guantai Nuovi 46 (Pl. E, 5); *Restaur. Giuseppe Bacca*, Strada Montoliveto 40, near the post office, well spoken of; *Restaur. Gambuli*, Via S. Carlo 40, nearly opposite the Teatro S. Carlo; *Trattoria Milanese*, opposite the post office; *Restaur. de l'Hôtel Vittoria*, Piazza del Municipio (p. 21); *Rest. des Etrangers*, Str. di Chiaja 134; *Café di Napoli*, in the Villa Nazionale; *Trattoria della Sirena*, S. Teresa a Chiaja 53, 54; *Café Santangelo*, in the Galleria Principe di Napoli (p. 42), lunch 1½-2, D. 3-4 fr. incl. wine; *Café al Museo*, corner of the Piazza Cavour, mediocre; the last two convenient luncheon-rooms for visitors to the museum.

Good FISH may be procured at the *Trattorie di Campagna*, by the Posilipo, close to the sea; e. g. \**Trattoria della Sirena*, close to the ruins of the Palazzo di Donn' Anna (p. 87), 1½ M. from the W. end of the town; about ¼ M. beyond it is the \**Antica Trattoria dello Scoglio di Frisio*; both of these are much visited on summer evenings and command superb views, especially by moonlight. The following are somewhat cheaper houses: *Trattoria del Figlio di Pietro*, Strada Nuova del Posilipo; *Tratt. della Stella d'Italia*, beautifully situated on the Posilipo, near the tramway-terminus. — Those who wish to make sure of the freshness of their fish may ask to see them before they are cooked, a request to which the restaurant-keepers are quite accustomed, the Neapolitans often extending this scrutiny to the meat and fowls.

**Wine.** The wine of the environs is generally excellent, 50-80 c. per litre, such as Gragnano, Ischia, Vino di Procida, del Monte di Procida, and di Posilipo; whereas Marsala, Falerno, Capri, and Lacrimæ Christi are

generally adulterated. Wine-stores: Str. di Chiaja 136, 146, 238; Via Paolo Emilio Imbriani, 42, etc. Good Neapolitan, Sicilian, and S. Italian wines may also be obtained at numerous small wine-stores, such as the *Casa de' Gesùiti*, Str. S. Sebastiano 19 (Pl. E, 4), which is very primitively fitted up; *Luigi di Scala*, Vico Campone 31, near the Piazza del Municipio; and *Don Vincenzo*, Strada Conte di Molo a Toledo. Foreign wines at *Luigi Castich*, Toledo 315, the *Buvette Parisienne*, Toledo 270, etc.

**Cafés** (comp. p. xxi). The best cafés are at the S. end of the Toledo, near the Piazza del Plebiscito. Here are situated: *Grand Café-Restaurant d'Europe* (p. 22); adjacent, at the corner of the Str. di Chiaja, *Café d'Europe*, with restaurant (p. 22). There are also several smaller cafés in the Toledo: No. 236, *Napoli*; No. 316, *Gran Café d'Italia*. — We may next mention: *Italia Meridionale*, Str. di Chiaja 86; *Fratelli Comito*, Str. di Chiaja 140-141, corner of the Str. Alabardieri; *Commerce*, Piazza Medina, see p. 22. — At the Villa Nazionale: *Café di Napoli* and *Café Nazionale*, adjoining the Aquarium, concerts in the afternoon or evening (according to the season). — Coffee prepared in the Oriental style, at the two *Cafés Turco*, in the Piazza del Municipio and Piazza del Plebiscito.

**Beer**: at the *Birrateria Dreher*, Largo S. Francesco di Paola 1-3, near the Piazza del Plebiscito; Vienna beer, 80c. for a small, 60c. for a large glass; this is also a good restaurant. — Munich beer at the *Vermouth di Torino* (p. 22), and at the *Restaurant Wally-Hassler* (p. 22). At other places the slightly effervescing beer of the *Wital-Castich Brewery*, Strada Nuova di Capodimonte (50 c. per bottle), is usually drunk.

**Confectioners**: *Castich*, Toledo 253-255; *Van Bol & Feste*, Toledo 256, with a branch at Toledo 246; *Lombardi*, Toledo 387; *Ferroni*, S. Brigida 3, 4. — *Boulangerie Française*, Largo S. Ferdinando 51, 52. — *English Grocery Stores*, Piazza dei Martiri, 57.

**Cigars** at the government shop, Toledo 248, on the left coming from the Piazza del Plebiscito. Imported Havannahs from 25 c. upwards.

#### b. Carriages, Tramways, Boats.

Information about cab-fares, and the tramway and railway communications in the environs of Naples will be found in the *Orario*, published monthly, and sold everywhere in the streets (5 c.).

**Carriages**. The distances in Naples are so great, carriage-fares are so moderate, and walking in the hot season is so fatiguing, that most travellers will prefer driving to walking. A private two-horse carriage for excursions costs 20-25 fr. per day, or 12-15 fr. for half-a-day, besides a gratuity of 2-3 fr. — Carriages may be hired at the hotels, etc. The ordinary cabs are of course the cheapest conveyances. In choosing a carriage for a longer drive, care should be taken with regard to the horses, those of a small and stout build being the most durable. In order to avoid imposition, the best course is to pay the exact fare, and not a single soldo more. Those who are disposed to pay liberally are sure to be victimised. In case of altercations, application should be made to the nearest policeman, or at the office of the Corso Pubblico on the first floor of the Municipio.

**Cab Fares**. — a. WITHIN THE CITY PROPER (the limits of which are shaded in our survey plan, p. 19), extending W. to the Mergellina (Pl. A, 7), N. to the Tondo di Capodimonte (Pl. D, E, 1), and E. to the Ponte della Maddalena (Pl. H, 4).

Open one-horse carriage ('carrozzella', for two persons, or three at most):	By day	By night (Midnight to sunrise.)
Per drive . . . . .	— 70 c.	1 fr. 10 c.
By time (generally disadvantageous), first hour	1 fr. 50 c.	2 fr. 10 c.
Each additional hour . . . . .	1 fr. 10 c.	1 fr. 50 c.
Closed one-horse carr. (vettura-coupée), per drive	1 fr. —	1 fr. 50 c.
By time: first hour . . . . .	2 fr. —	2 fr. 50 c.
Each additional hour . . . . .	1 fr. 50 c.	2 fr. —
With two horses: per drive . . . . .	1 fr. 40 c.	2 fr. 20 c.
First hour . . . . .	2 fr. 20 c.	3 fr. 20 c.
Each additional hour . . . . .	1 fr. 70 c.	2 fr. 20 c.
Each box from the station to the town	20 c.,	smaller articles free.

(b) **OUTSIDE THE CITY: —**

	One-horse	Two-horse	Coupée
<i>Villaggio di Posilipo</i> . . . . .	1. 50	2. 25	1. 75
<i>Villaggio di Fuorigrotta</i> . . . . .	1. 20	1. 75	1. 50
<i>Bagnoli and Lago d'Agnano (Dog Grotto)</i>	2. —	3. —	2. 50
<i>Arenella, Antignano, Vomero, S. Martino,</i> <i>or Villaggio di Capodimonte</i> . . . . .	1. 50	2. 25	1. 75
<i>Miano, Marianella</i> . . . . .	2. —	3. —	2. 50
<i>Campo di Marte or Cimiterio Nuovo</i> . . . . .	1. 50	2. 25	2. 25
<i>Portici</i> . . . . .	1. 70	2. 50	2. 10
<i>Resina</i> . . . . .	2. —	3. —	2. 50
<i>Torre del Greco</i> . . . . .	2. 50	3. 75	3. —
<i>S. Giorgio a Cremano or Barra</i> . . . . .	1. 70	2. 50	2. 10

These are the fares from the stands nearest to the respective points. Unless a special bargain be made, the fares from other stands are 70 c. to 1 fr. 20 c. in excess of the above. For longer excursions, an agreement should be made with the driver beforehand. On being informed of the distance of the intended drive, he generally makes an extravagant demand. In answer, the hirer offers what he considers a fair sum, and quietly withdraws if the driver objects. This course seldom fails to produce the desired result. On Sundays and holidays the fares are somewhat higher.

**Tramways in the town.** — Fare 15-30c., according to the distance. The 2nd class seats, which are cheaper by 5 c., cannot be made use of by the better classes.

1 (Horse Cars). From the POST-OFFICE (Pl. 23; E, 4) across the *Piazza del Municipio* (Pl. E, 5), by the *Via S. Carlo*, the *LARGO S. FERDINANDO* (Pl. E, 6; p. 37), *Piazza del Plebiscito*, *Strada S. Lucia* (Pl. D, 6, 7), *Chiaja*, past the *TORRETTA* (junction of the tramway to Pozzuoli, see below) and through the *Mergellina* (Pl. A, 7) to the E. end of the *STRADA NUOVA DI POSILIPO* (p. 92).

2 (Horse Cars). From the *LARGO S. FERDINANDO* (Pl. E, 6; p. 37), by the *Piazza del Municipio* (Pl. E, 5), *Strada del Molo* (Pl. E, F, 5), *Strada del Pilitero* (Pl. F, 5), etc., past the *CASTEL DEL CARMINE* (Pl. F, 4; p. 40) to *Portici* (p. 114; every 10 min.) and *Torre del Greco* (p. 117; every 20 min.).

3 (Horse Cars). From the *LARGO S. FERDINANDO* (Pl. E, 6; p. 37) as above to the *CASTEL DEL CARMINE* (Pl. F, 4; p. 40), then to the N. through the *Corso Garibaldi* past the *Central Station* (Pl. G, 3) to the *PORTA CAPUANA* (Pl. G, 5; p. 53), and by the *Strada Carbonara* (Pl. F, 3), *Strada Foria*, and *Piazza Cavour* to the *MUSEUM* (Pl. E, 3; p. 59).

4 (Horse Cars). From the *RECLUSORIO* (Pl. F, G, 2, 1) by the *Strada Foria* and *Piazza Cavour* to the *MUSEUM* (Pl. E, 3; p. 59).

5 (Steam tramway, opened in May, 1887). From the *MUSEUM* (Pl. E, 3) by a rack-and-pinion line to the *Via Salvatore Rosa* (Pl. E, D, 3) and the *CORSO VITTORIO EMANUELE* (Pl. D, 4); then by ordinary steam tramway along the whole *Corso Vittorio Emanuele* (Pl. D, 4, 5; C, 5, 6; B, 6; A, 6, 7) to *LA TORRETTA* (Pl. B, 7), near the Grotto of Pozzuoli.

**Tramways in the Environs.** — 1 (Horse Cars). The line mentioned above (No. 2) to *Portici* and *Torre del Greco*.

2 (Horse Cars). From the *PORTA CAPUANA* (Pl. G, 3; p. 53) by the *Strada Nuova di Poggio Reale* (Pl. H, I, 2, 1) to the *Camposanto* (p. 54) and *Poggio Reale*.

3 (Steam tramway). From the *RECLUSORIO* (Pl. F, G, 1, 2) by *Capodichino*, *S. Pietro a Paterno*, *Casoria*, *Afragola*, and *Cardito* to *Caiavano* (every hour or 1½ hr.).

4 (Steam tramway). From the *RECLUSORIO* by *Capodichino*, *Secondigliano*, *Melito*, and *Giugliano* to *Aversa* (p. 202), every 2 hrs.

5 (Steam tramway). From the *TORRETTA* (Pl. B, 7) through the *Grotte di Pozzuoli* (Pl. A, 7; lift to the *Vomero*, comp. p. 88) to *Pozzuoli* (p. 99).

**Omnibuses** are not recommended to strangers. Fare on all the lines, 20 c. for a whole route, 10 c. for half. An important starting-point is the *LARGO S. FERDINANDO* (Pl. E, 6; p. 37), whence among others start the omnibuses ascending the *Toledo* to the *Museum* (Pl. E, 3), and plying thence to *Capodimonte* (Pl. E, 1).

**Boats.** Charges vary according to circumstances. Boat with four row-

ers about 15 fr. per day. Row in the harbour 1-1½ fr. for the first, 1 fr. for each additional hour. A previous agreement should be made. Boats to the mail steamers, 1 fr.; to the Ischia, Sorrento, and Capri steamers 30c.

c. Bankers, Money Changers, Consulates, Physicians, Hospitals, Baths, Post and Telegraph Office, English Church, etc.

**Bankers.** *A. Levy et Comp.*, Palazzo Cavalcante, Toledo 348; *W. J. Turner & Co.*, S. Lucia 64; *Mauricoffre et Comp.*, Piazza del Municipio 52; *Minasi & Ariotta*, Strada Montoliveto 37; *Banca del Credito Meridionale*, Strada Montoliveto 39; *Holmes & Co.*, Strada Flavio Gioia 2; *Felice Hermann*, Piazza del Municipio 15. Bills of exchange must be stamped on presentation for payment with a '*bollo straordinario*', obtainable from the bankers.

**Money Changers**, employed by the bank for public convenience, are stationed at several of the most frequented parts of the streets. Small amounts of 1-2 fr. may be exchanged here gratuitously for copper. In changing silver, the traveller should beware of false or obsolete coins (see p. xi). No other banknotes should be taken than the *Biglietti di Stato*, or those of the *Banca Nazionale* and the *Banca di Napoli*. The change should of course be counted. In order to avoid imposition and many a trial of patience, the traveller should always be well provided with copper coins.

**Consulates.** *American* (Mr. Camphausen), 80 Strada 8. Lucia, opposite the Hôtel de Rome (11-3); *Austrian*, Via Medina 5; *British* (Capt. Hartwell, R.N.), 4 Monte di Dio, Pizzofalcone (10-3); *Danish and Swedish*, Str. Vittoria 29; *Dutch*, Piazza del Municipio 52; *French*, Via Poerio 34; *German*, Str. Guantai Nuovi 69; *Russian*, Via Umberto I. 16; *Spanish*, Str. Pace 24; *Swiss*, Piazza del Municipio 15.

**Physicians.** *Dr. C. Wright Barringer*, Riviera di Chiaja 267; *Dr. Tweedie Stodart*, Palazzo Beato, Corso Vittorio Emanuele 40; *Dr. Johnston Lavis*, Chiatamone 7; *Dr. Gairdner*, Pal. Traja, Rione Prin. Amedeo; *Dr. Cantani* (of Prague), director of the Clinica Medica at the university, Str. Fuoriporta Medina 23; *Dr. Malbranc*, Via Amedeo 145, Palazzo Grifeo; *Dr. Schrön*, professor of anatomy at the university, Palazzo Montemiletto, Corso Vitt. Emanuele 440, hour of consultation 9-10; *Dr. Obenaus*, physician of the German hospital (see below), Palazzo Cassano, Str. Monte di Dio 14 a Pizzofalcone; *Dr. Imfeld*, Eldorado, Largo Mondragone; *Dr. Scotti* (oculist), physician in the International Hospital (see below); *Dr. Tommasi*, S. Potito 22; *Dr. Cardarelli*, Strada Costantinopoli 83; *Dr. De Martini*, Strada Trinità Maggiore, Pal. Cassaro; *Dr. Ernesto Chiaradia*, 31 Bisignano (speaks English). — **Dentists.** *Dr. Kessel*, Piazza dei Martiri; *Dr. Atkinson*, Largo S. Ferdinando 48.

**Chemists.** *English*, Kernot, Strada S. Carlo 14. *German*, Berncastel, Piazza Carolina 24 (beyond the Piazza del Plebiscito); Farmazia Internazionale, Via Calabritta 4. *Homeopathic Druggist*, Toledo 388. *Drug-dealers*, Fratelli Hermann, Piazza del Municipio 73, 74. *Surgical and hygienic articles, mineral water*, etc., H. Petersen, Strada S. Anna dei Lombardi 49, near the post office.

**Hospitals.** In the event of serious illness travellers are strongly recommended to procure admission to one or other of the following hospitals: (1) *Ospedale Internazionale*, Villa Bentinck, Via Tasso (Pl. B, 6), in a most healthy situation, supported by voluntary contributions, and open to strangers of all nationalities, under the superintendence of Dr. Scotti (1st cl. 15, 2nd cl. 6 fr. per day); (2) *Ospedale Tedesco*, Cappella Vecchia 18, superintendent, Dr. Obenaus.

**Baths.** *Warm:* "Bains du Chiatamone near the Hôtel Métropole (p. 21), also Russian and Turkish baths; *Bagni della Pace*, entrance between Nos. 16 and 18 Strada della Pace, near Chiatamone (bath in summer 1 fr., in winter 1 fr. 50 c.; six baths in summer 4 fr., in winter 6 fr.; gratuity for each bath 2 soldi). Others near the Hôtel de Rome at S. Lucia; Vico Belle Donne a Chiaja 12 and Loggia Berio alla Speranzella, both belonging to a Swiss proprietor, Via Bellini 44-46; Calata S. Marco a Fontana Medina 6. — *Sea-Bathing* in summer. The most frequented place is beyond the Villa Nazionale, but as the drains of the town empty themselves in the vicinity, the water is not very clean. A better place is at the Posilipo near the Villa Monplaisir, immediately beyond the precincts of the city; large



cabinet 1 fr. with towels, small cabinet 50 c.; fee 5 c. — On entering the water, bathers should take care to observe the number of their cabinet, and to avoid touching the stakes, which are encrusted with very sharp shells. — The baths by S. Lucia and the Marinella cannot be recommended to strangers.

LIEUX D'AISSANCE (*Latrine Publique*; 10 c.) at the Villa, by the egress towards the sea; near the Hôtel du Vésuve, Chiatamone; also by the promontory of S. Lucia, to which a flight of steps descends, to the left; at the harbour, near the Immacolatella; in the Toledo, to the left of the Museum; at the Reclusorio; in the Strada del Molo; Strada S. Brigida; near the Birreria Dreher; on the stairs ascending to the Ponte di Chiaja.

**Post and Telegraph-Office** in the Palazzo Gravina (Pl. 23; E, 4), Strada Montoliveto. *Branch Offices* in the Largo S. Caterina a Chiaja, the railway-station, Str. del Duomo 58, at the Immacolatella on the quay (Pl. F, 5), in the Ospedale del Sacramento, Via Salvatore Rosa 287, in the Torretta (Pl. B, 7), opposite the Museo Nazionale (p. 59), at the Vermouth di Torino (p. 22). Letters should be posted at the branch-offices 2 hrs., and at the general post-office 1 hr. before the departure of the mail-train for which they are intended. — The chief *Telegraph Office*, on the first floor of the Palazzo Gravina, is open day and night. *Branch Offices*: Str. S. Giacomo 42, 43, Str. del Duomo 136 (69), Corso Garibaldi 45, nearly opposite the station, and Largo Garofalo a Chiaja 12.

**English Church** in the Str. S. Pasquale, at the back of the Str. di Chiaja, on the site presented to the English residents by Garibaldi when dictator in 1860; service on Sun. at 11 a.m. and 3 p.m.; Wed. and Thurs. at 11 a.m. — **Presbyterian Church** (Chiesa Scozzese), Vico Cappella Vecchia 2; service on Sun. at 11 a.m. and 3.30 p.m., on Wed. at 3.30 p.m. — **Italian Service of the Waldensian Church**, S. Tomaso d'Aquino, Vico Portaria a Toledo, on Sun. at 11 a.m. and 7 p.m. — **French and German Protestant Church**, Str. Carlo Poerio, Piazza dei Martiri (Pl. D, 6). — **Methodist Church**, S. Anna di Palazzo.

The **Evangelical Schools** for Italian children (supported by the Evangelical Aid Committee), in the building connected with the Presbyterian Church (see above) and at No. 66 Magno Cavallo, may be visited on Monday forenoons, 9-12. — A visit to the *Kindergarten School* in the Ex-Collegio Medico, Largo S. Aniello, may also be found interesting.

#### d. *Shops.*

Gloves, coral, tortoise-shell, and lava ornaments may be mentioned as specialities of Naples. Copies of ancient bronzes, Etruscan vases, etc., are also well executed here. Bargaining is absolutely necessary in order to prevent extortion. If a number of different articles are bought in one shop, a round sum should be offered for the lot, 25-30 per cent below the aggregate of the single prices. Those who know something of the language will of course buy to the best advantage. The buyer should be careful to maintain a polite and unexcited demeanour.

**ANTIQU BRONZES.** Copies may be obtained in the photograph-shops of *Sommer, Scala, Amodio*, etc. (Narcissus 100-150 fr.; Dancing Faun 130-160 fr.). The bronzes executed by *Sabatino de Angelis*, Strada Nuova di Capodimonte, beyond Cafisch's Brewery, are said to be especially good; specimens of his work may be seen in the Galleria Principe di Napoli (p. 42), near the Café Santangelo. — The green bronzes are cheaper than the copper-coloured.

**ANTIQUITIES.** *Barone*, Str. Trinità Maggiore 6, first floor, nearly opposite S. Chiara; *Scognamiglio*, Via Gigante 20, etc.

**BOOKSELLERS.** *Furchheim*, Piazza dei Martiri 59; *Detken & Rocholl*, Piazza del Plebiscito; at both of these English and foreign books, circulating library, newspapers, etc.; *Marghieri*, Toledo 140. *Dorant*, English reading-room, Riviera di Chiaja 267.

**BOOKBINDER**, Str. di Chiaja 65.

**BRONZES**, see Antique Bronzes.

**CHEMISTS**, see p. 25.

**CORAL AND LAVA, CAMEOS, GOLD ORNAMENTS.** \**Achille Squadrilli*, Piazza *ttoria*, opposite the entrance to the Villa Nazionale, an old-established

house with a large assortment and fixed prices (5 per cent discount allowed). \**Casatta*, Piazza dei Martiri 60, 61 (7), gold ornaments after Pompeian models; *Rocco Morabito*, Piazza dei Martiri 52; *Merlino*, Strada del Gigante 18, 19; *M. Piscione*, Riviera di Chiaja 271; *N. Piscione*, Str. Calabritto 35-36; *Giacinto Melillo*, Chiaja 286; *De Caro*, S. Lucia 70. — Cameos: *Stella*, Str. Pace 9 (portraits in lava, coral, etc.). — The so-called lava-ornaments are manufactured of a kind of calcareous tufa, also found on Mt. Vesuvius, having been probably thrown up by former eruptions, and presenting various tints of grey, brown, greenish, and reddish colours.

**GLOVES.** Numerous shops in the Strada di Chiaja.

**HABERDASHER**, *Ville de Londres*, Strada Chiaja 198.

**HAIRDRESSER**, see *Perfumer*.

**HATTER**, *Mammolino*, Toledo 258.

**MARBLERS OF VITULANO.** These beautiful coloured marbles, from the quarries which furnished the adornments of the grand staircase at Caserta (p. 10), may be seen at Piazza Cavour 54, near the Museum.

**MILLINERY.** *Ricca*, Piazza dei Martiri 30, 1st floor; *Pzenney-Fass*, Piazza dei Martiri 63; *Gutteridge & Co.*, Toledo 192 and Salita Museo 92-94; *Jourdan*, Strada di Chiaja 208, first floor; *Shilton & Co.*, in the prolongation of the Strada S. Brigida, near the Café Turco; *All' Unione delle Fabbriche*, Strada Chiatamone.

**MUSIC**, see *Pianos*.

**OPTICIANS.** *Heinemann*, Toledo 218; *Tailor*, Toledo 229; *Angelo Ochs*, Toledo 314; *Schnabel*, Toledo 261; *Talbot*, Chiaja 215; *Bellamini*, Toledo 381 and 146.

**PERFUMERS.** *Zempi*, Str. Calabritto 38, 34 (the pleasant, soft Neapolitan soap is sold here); *Furlai*, Strada di Chiaja; *Aubry*, near the Café d'Europe (p. 22).

**PHOTOGRAPHS** are sold by *Sommer*, Largo Vittoria, where views of every part of Italy, copies of bronzes, terracottas, etc. may be purchased; *Scala*, S. Lucia 73; *Amodio*, Largo Vittoria 16; both of these also sell bronzes, terracottas, etc.; *Giac. Brogi* of Florence, Strada Chiatamone 19bis; and at *Furchheim's* (p. 26).

**PIANOS** (also for hire). *G. Helsel*, Strada di Chiaja 188; *Vitt. Giuliani*, Via Montoliveto 61; *De Meglio*, Vico Lungo Celzo 53. — *Music: Società Musicale Napoletana* (German manager), Largo S. Ferdinando 2; *Cottrau*, Largo S. Ferdinando 49; *Ricordi*, Strada S. Carlo 18. — *Music Masters*, very numerous; addresses obtained at the music-shops.

**SHOEMAKERS.** *Finoja*, Strada Gaetano Filangieri (Str. Alabardieri) 53, 54; *Baldelli*, Strada di Chiaja 169; *De Notaris*, Str. di Chiaja 189; *Caltoleria Reale di M. Forte*, Toledo 259, Piazza del Municipio 4, etc.

**STATIONERS.** *Richter*, Colonnade di S. Francesco di Paola 10-12 and Toledo 309; *Lattes*, Via S. Giuseppe 25 and Strada di Chiaja 81; *Typaldi*, Str. Montoliveto 51 (artists' requisites); also at *Furchheim's* (p. 26).

**STRAW-PLAITING** from Ischia, where this industry has been introduced since the earthquake of 1883: *Lavoro e Carità*, Chiaja 84.

**TAILORS.** *Lenon & Murray* (English), Str. Calabritto 2; *Scocca*, Via Gennaro Serra 24 (ascending at the back of the Birreria Dreher); *Kieper*, Str. Montoliveto 61.

**TORTOISE SHELL.** *M. Labriola*, Via Calabritto 41; *L. Labriola*, Str. Chiatamone 23bis; *Tagliaferri*, Strada Calabritto 43. Also at the numerous small shops in the Strada S. Carlo, opposite the Teatro S. Carlo.

**UMBRELLAS AND FANS.** *Gilardini*, Toledo 335, 336; *De Martino*, Strada di Chiaja 210.

**VASES, MAJOLICA, TERRACOTTAS, AND STATUETTES** (of Neapolitan figures, very characteristic): *Industria Ceramica Napoletana*, Via Chiaja 5; *Cacciapuoti*, Via Chiaja 84; *Ginori*, Strada S. Carlo, opposite the theatre; *Scala*, S. Lucia 73; *Mollica*, Strada S. Lucia 27. Also at several of the photograph-shops (see above).

**WATCHMAKERS.** *Gutwenger*, Str. Calabritto 66; *Eberhard*, Str. di Chiaja 207; *Wyss*, Str. S. Brigida 47; *Chinet*, Strada Guercia 20; *Franconeri*, Largo S. Ferdinando; *Lista*, Via S. Brigida 7.

**WOOD CARVINGS** from Sorrento: *Gargiulo*, Via Calabritto 5.

**Goods Agents.** *Hugo Petersen*, Vico Carogiojello a Toledo 15; *G. Questa & Co.*, Grande Pillero 32; *H. Humbert*, Via Vittoria 29; *C. Stein*, Strada Flavio Gioia 84.

**c. Theatres, Street Scenes, Religious and National Festivals.**

**Theatres** (comp. p. xxi). The *TEATRO S. CARLO* (p. 37), one of the largest theatres in Europe, contains six tiers of boxes, 32 in each. Operas and ballet only. Parterre (pit) 6 fr. (arm-chair 12 fr.); boxes, 1st tier 55 fr., 2nd tier 65 fr., 3rd 40 fr., and so on. — *TEATRO DEL FONDO* (or *Mercadante*), in the Str. del Molo. Dramas and comedies, and in summer operas. Pit 2 fr. (arm-chair 4 fr.); boxes, 1st tier 15 fr., 2nd tier 20 fr., etc. — *TEATRO NUOVO*, in the Vico del Teatro Nuovo, a side-street of the Toledo. Comic opera. — *TEATRO BELLINI*, Strada Bellini (Pl. E, 3), entrance by the Via Conte di Ruvo. Pit 2 fr.; boxes 6, 10, 14 fr., etc. — *TEATRO SANNAZZARO*, Str. di Chiaja, a pleasing little theatre Pit 3 fr. — *TEATRO POLITEAMA*, Strada Monte di Dio. Musical entertainments, operettas, circus. — *TEATRO FIORENTINI* (Pl. 28; E, 5), in the street of that name. Dramas. Pit 1 fr. 20 c., arm-chair 2 fr. 70 c., boxes, 1st tier 11 fr., 2nd tier 12 fr., etc. — Since the removal of the old Teatro S. Carlino, the visitor may become acquainted at two POPULAR THEATRES in the Strada Foria (Pl. F, 2) with 'Pulcinella', the 'Punch and Judy' of the Neapolitans, to whom the spectacle is an unfailing source of amusement. These performances (twice daily) are said to derive their origin from the ancient Oscan comedy of Atella. Those who have some knowledge of the Neapolitan dialect will find them not beneath their notice. At Christmas and Easter curious religious plays are performed in these theatres. — The numerous MARIONETTE THEATRES, in the Strada Foria and elsewhere, with their bloodthirsty plays of melodramatic chivalry, are also characteristic.

**Street Scenes.** — The life of the people in Naples is carried on with greater freedom and more careless indifference to publicity than in any other town in Europe. From morning till night the streets resound with the cries of the vendors of edibles and other articles. Strangers especially are usually besieged by swarms of hawkers, pushing their wares, and all eager and able to take full advantage of the inexperience of their victims. The most medley throng is seen in the Toledo (p. 41), especially towards evening and after the lamps are lit. At fixed hours (see p. 29) the importunate tribe of news-vendors makes itself heard, and later in the evening appear the lanterns of the *Trovatori*, hunting for cigar-ends and similar unconsidered trifles. In most of the side-streets between the *Strada Medina* (Pl. E, 5) and the *Piazza del Mercato* (Pl. G, 4), itinerant cooks set up their stoves and drive a brisk trade in fish, meat, or macaroni, while other dealers tempt the crowd with fragments from the trattorie or trays of carefully assorted cigar-ends. Every Monday and Friday morning the streets in the neighbourhood of the *Porta Nolana* (Pl. G, 4) break out in a curious and animated rag-fair, where all kinds of old clothes change hands. The vicinity of the *Porta Capuana* (Pl. G, 3) is another centre of variegated life and bustle. Here may be seen *Public Readers* (comp. p. 40), *Quack Doctors*, extolling their nostrums in interminable harangues, and not seldom *Funeral Processions*, escorted (as at Rome, Florence, etc.) by the fantastically disguised members of the brotherhood to which the deceased has belonged. The gorgeous coffins, however, which appear in the processions, are usually empty, the corpse having as a rule been previously conveyed to the cemetery. — The *Corso*, mentioned at p. 84, takes place in the afternoon in winter, and in the evening in summer, in the Via Caracciolo, near the Villa Nazionale. — The numerous restaurants and eating-houses on the *Posillipo* (p. 92), *Fuorigrotta* (p. 89), etc., are filled every fine Sunday afternoon with gay crowds, amusing themselves with songs and careless merriment.

*Shoe-blacks*, whose knocking is intended to attract passers-by, 10 c.

*Matches.* A box of vestas (*cerini*, 5 c.) is a desirable acquisition, as matches are never provided at the hotels.

*Vendors of Iced Water* (*acquaiuoli*) carry on a very brisk traffic in summer. They are usually provided with two large tubs filled with snow,

in which the water is cooled, and a supply of lemons, etc. Iced water 2 c. per glass; with lemon, amarena, or anisette 5 c.; with lemon, syrup, and anisette 10 c. — There are also several mineral springs in the town, containing sulphur, iron, and carbonic acid gas; the best known is at S. Lucia. The water has a slightly medicinal effect, but the smell is disagreeable (5 c. per glass).

**Newspapers** (5 c. each). The most important are: the *Corriere del Mattino*, and the *Roma*, both published about noon; in the evening *Il Piccolo* and the popular *Il Pungolo* (*il pungolo* = a goad for driving cattle). 'E uscit 'o pung', or 'volit 'o picc' (the *e* being strongly emphasised), i. e. 'è uscito lo Pungolo', or 'volete lo Piccolo' (*lo* being the Neapolitan form of the article *il*) are calls which resound everywhere between 8 and 10 p. m.).

The **National and Religious Festivals** have lost much of their former significance, but the more important are still extremely interesting. The **FESTIVAL OF THE VERGINE DI PIEDIGROTTA** (p. 87), celebrated since 1845 on 7th and 8th Sept. with great magnificence in memory of the victory of Charles III. over the Austrians at Velletri, was formerly the greatest of all, but under the present government has lost its importance. — A more interesting sight is now presented by the pilgrimages at Easter to the shrine of the **MADONNA DI MONTE VERGINE** near *Avellino* (p. 180), which are prolonged for three days, when the surrounding population assembles from all quarters in carriages and on foot, tricked out in all the magnificence they can command. The Neapolitans then return to the town by Nola in a gay procession which vies with those of the Bacchanalians of old. On the following day they proceed to celebrate the festival of the **MADONNA DELL' ARCO**, 6 M. from Naples, at the foot of Monte Somma, from which they again return in procession in the most exuberant spirits. — On Ascension Day the festival of the Madonna of the baths of **SCAFATI** (p. 187) takes place near Pompeii. — On 15th Aug. is celebrated the festival of **CAPODIMONTE**. — On the last Saturday in August the **FISHERMEN'S FESTIVAL** at S. Lucia (p. 85) presents many interesting scenes. — In October every Thursday excursions with gaily decorated horses and carriages take place, the so-called *Ottobrate*. — An enormous crowd assembles in the cemeteries on 2nd Nov. (All Souls' Day). — Other festivities of a more strictly ecclesiastical character are celebrated at Christmas, Easter, on Ascension-day, on the festivals of Corpus Christi (*Fête de Dieu*), St. Antony, and above all on that of St. JANUARIUS in May, September, and December. The Good Friday procession at Sorrento (p. 156) and the procession on Corpus Christi Day at Torre del Greco (p. 117) are particularly worth seeing.

The **FESTIVAL OF THE CONSTITUTION** (*la Festa dello Statuto*), of more recent origin, is celebrated throughout Italy on the first Sunday of June. In the forenoon military parade in the Piazza del Plebiscito. In front of S. Francesco mass is celebrated, accompanied by the thunder of the guns from the vessels of war and the harbour-batteries. Concerts are given at different places in the evening, and fireworks are displayed, especially at the Villa.

The Carnival is seen to best advantage in the Toledo and near the Royal Palace. On the afternoon of Ash Wednesday everywhere merry entertainments are met with.

The Tombola, which takes place every Sat. at 4 p.m., always attracts a large concourse of spectators.

#### f. Duration of Stay and Disposition of Time. Guides.

With respect to the duration of the visitor's stay it is difficult to offer a suggestion; the taste and inclination of the individual must here more than almost anywhere else decide the question. Suffice it to observe that within a period of ten days all the most interesting points may be visited, whilst many months may be delightfully spent in exploring the incomparable beauties of the environs. Where time is limited, it should be devoted almost exclusively to the latter, as the town contains few objects of interest, with the exception of the Museum and one or two of the churches. Those to whom the town is unbearably distaste-

ful should go at once to Sorrento, Capri, etc.; in returning their antipathy will probably be mitigated. Choice of season, see p. xxiii.

The CHIEF SIGHTS of the city may be seen hastily in 3-4 days. The mornings may be devoted to the churches, the middle of the day to the Museum, and the afternoons to walks or drives in the neighbourhood. The evening may then be spent at the Villa Nazionale or in the theatre. The following are specially worthy of mention: —

*\*Museo Nazionale* (p. 59) daily 9-3 o'clock, in winter 10-4, admission 1 fr., Sundays gratis.

*Museum and Church of S. Martino* (p. 90), with *\*View*, 10-4, admission 1 fr., Sun. 9-2 free.

*\*Aquarium* (p. 86), adm. daily 2 fr., in July and August 1 fr., on Sunday and holiday afternoons half-price; season-tickets at the office.

*Catacombs* (p. 43) daily, admission 1 fr.

*Palaces*: Reale (p. 36), Capodimonte (p. 44).

*Churches*: *\*Cathedral*, best seen about noon (p. 55), *\*Sta. Chiara* (p. 48), *\*S. Domenico* 7-11 a. m. (p. 49), *\*Montoliveto* (p. 47); *\*L'Incoronata*, early in the morning (p. 46); Cloisters of *S. Severino* (p. 52); *S. Giovanni* (p. 54); *S. Maria del Carmine* (p. 40); *S. Lorenzo* (p. 56), *S. Paolo Maggiore* (p. 58).

*Views*: *\*Camaldoli* (p. 95), *\*Sant' Elmo* (p. 91), *\*Strada Nuova di Posilipo* (p. 92), *Via Tasso* (p. 92). — *\*S. Martino* (p. 90), *\*Campo Santo* (p. 54). — *\*Villa Nazionale*, in the afternoon or, in summer, in the evening (p. 85).

Most of the EXCURSIONS IN THE ENVIRONS (RR. 4-11) may be made from Naples in one day, but both time and money may often be economised if the traveller combines several of them so as to avoid the necessity of returning to Naples every evening. Those who intend to explore the surrounding scenery should therefore give up their rooms at Naples, but leave behind them all superfluous luggage, in order that they may start on their tour unfettered. In making these excursions it is generally advantageous to travel as a member of a party of 3-4 persons, by whom carriage and boat fares, fees, and other expenses are shared. In this case too 'pension' charges may often be stipulated for at the hotels for a stay of even one or two days (6-10 fr. for board and lodging).

SMALL CHANGE is even more frequently required in the environs of Naples than in the city itself. Contributions are levied on the traveller on every possible occasion, whether for admission to a point of view, or for leave to cross a field, or for services rendered. An abundant supply of small silver and copper should therefore be procured at a money-changer's (p. 25) before starting.

A week or a fortnight may be very pleasantly spent as follows: —

<i>Pozzuoli, Baiae, Capo Miseno</i> (R. 4) . . . . .	1-1½ day.
<i>Procida and Ischia</i> (R. 5) . . . . .	1½ "
Ascent of <i>Mt. Vesuvius</i> (R. 7), <i>Herculaneum</i> (p. 115). . . . .	1 "
<i>Pompeii</i> (R. 8) . . . . .	1½-1 "
<i>Castellammare, Sorrento, Capri</i> (R. 9) . . . . .	2-3 "
<i>Amalfi, Salerno, Paestum</i> (R. 10) . . . . .	2-3 "
<i>Caserta and Capua</i> (pp. 7-10) . . . . .	1 "

6½-12 days.

A visit to the islands, especially those of Procida and Ischia, should not be undertaken in winter unless the weather be calm and settled.

Commissionnaires charge 6 fr. a day, or for a single walk 1 fr.; but travellers who intend making purchases had better dispense with their services. Some of the best guides are Swiss and Germans. *Johann Huber, Akermann, Heftli, Staub*, and others organise excursions in the environs. Thus Huber generally escorts a party weekly to Amalfi, Ravello, and Paestum, the excursion lasting from Monday morning to Tuesday evening, and the charge, including quarters for the night, being 50 fr. for each person. Trustworthy information may be obtained at the book-shops (p. 26).

Especially among the English tourists, the excursions arranged by the well-known firm of *Thos. Cook & Son* are now much in vogue (agent, M. Her, a Swiss; office in the Piazza dei Martiri 52, 53, Pl. D, 6; p. 41).

The fares are as follows: Town of Naples (1 day) 12 fr.; excursion to Baja (1 day) 16 fr., to Pompeii (1 day) 14 fr.; to Capri, Sorrento, and Pompeii (2 days) 45 fr.; to Pompeii, La Cava, Paestum, Salerno, Amalfi, Ravello (3 days), 75 fr.; railways, carriages, steamers, board, guides, and sight-seeing are included in the fare. The traveller must necessarily surrender his independence in these excursions.

*'Vedi Napoli e poi mori!'*

*Naples*, the capital of the former kingdom of Naples, now of a province, the seat of a prefect, of an archbishop and of the commander-in-chief of the 8th Italian army-corps, with 505,133 inhab. (31st Dec., 1885), is the most populous town in Italy, and occupies one of the most beautiful situations in the world. The magnificent bay has from the most ancient times been the object of enthusiastic admiration, and it is annually visited by thousands of strangers in quest of enjoyment or health. In historical interest this part of the Italian peninsula is singularly deficient. Nature, it would appear, has so bountifully lavished her gifts on this favoured spot, that the energy and strength of the most powerful nations have invariably succumbed to its alluring influence. Greeks, Oscans, Romans, Goths, Byzantines, Normans, Germans, and Spaniards have in succession been masters of the place; yet it has rarely attained even a transient reputation in the annals of politics, art, or literature. Those who have recognised in Florence the focus of the Italian Renaissance, in Rome the metropolis of a bygone age, in Venice and Genoa, and even in Pisa and Siena, the splendour of mediæval republics, cannot but experience a feeling of disappointment on beholding Naples. The dearth of handsome buildings and indigenous works of art creates a void, for which Herculaneum and Pompeii with their matchless treasures of antiquity alone in some measure compensate. The domestic architecture of the older part of Naples, the narrow, dingy streets, the high and narrow houses, with flat roofs and balconies in front of every window, are far from attractive. The never-ending noise, the clatter of wheels at all hours of the day and night, the cracking of whips, braying of donkeys, and shrill shouting of hawkers, render Naples a most distasteful place, especially to those whose stay is limited. To these annoyances are added the insolent importunities of drivers, guides, street-vendors, beggars, etc., who often combine the most cringing manners with the grossest attempts at extortion.

The *History of the City of Naples* extends back to a very remote age. The origin and name of the city are Greek. About the year B.C. 1066 Æolians from Chalcis in Eubœa founded the colony of *Kyme*, Lat. *Cumæ*, on a rocky eminence in the bay of Puteoli, which soon became a powerful and prosperous commercial town. From Cumæ the colony of *Phaleron* or *Parthenope* (named after the tomb of a Siren of that name, Plin. H. N. iii. 5) appears to have emanated at a very early period, and to have been at various times re-inforced by immigrants from Greece, who founded the *Neapolis* (or new city), whilst Parthenope, the portion erected by the original colonists, was named *Palæopolis* (old city). The latter was probably situated on the Pizzofalcone (p. 35), whereas the site of Neapolis is bounde-

towards the E. by the present Castel Capuano (Pl. F, G, 3; p. 53), to the N. by the Strada Orticeello (Pl. F, 3), to the W. by the Strada S. Sebastiano (Pl. E, 4), and to the S. by the declivity towards the present harbour, between S. Giovanni Maggiore (Pl. E, F, 4) and S. Maria Maddalena (Pl. H, 4). This distinction was maintained till the conquest of Palæopolis by the Romans, B.C. 326. After that period Naples remained faithful to Rome, both in the wars against Pyrrhus and against Hannibal, and owing to the beauty of its situation it soon became a favourite residence of the Roman magnates. Lucullus possessed gardens here on the Posilipo and the hill of Pizzofalcone, where, in A.D. 476, Romulus Augustulus, the last feeble monarch of the Western Empire, breathed his last. Augustus frequently resided at Naples, and Virgil composed some of his most beautiful poetry here. The emperors Tiberius, Claudius, Nero, Titus, and Hadrian were among the chief benefactors of the city, which continued to enjoy its municipal freedom and its Greek constitution. It suffered fearfully during the wars of the barbarian immigration. In 536 it was taken by storm by Belisarius, and again in 543 by the Goths under Totilas. The city soon threw off the Byzantine supremacy, and under its doge or 'duca' maintained its independence against the Lombard princes, until after a long siege in 1130 it at length succumbed to the Normans under Roger. Frederick II. founded the university (1224), but seldom made Naples his residence. It was constituted the capital of the kingdom by Charles I. of Anjou (1265-85) and was greatly extended by subsequent princes, especially by Ferdinand I. of Arragon (1458-94), the viceroy Don Pedro de Toledo (1532-53), and Charles III. of Bourbon (1748-59). — Since the annexation of Naples to the kingdom of Italy the population has remained almost stationary (1860: 517,000). The town itself, however, is constantly increasing, particularly along the slope of the Posilipo, where magnificent new streets have grown up (comp. p. 35).

Naples, situated in 40° 51' N. latitude, lies on the N. side of the bay, which extends for about 35 M. from the *Capo di Miseno*, its N.W. boundary, to the *Punta della Campanella*, its S.E. limit, and is separated from the open sea by the islands of *Procida* and *Ischia* towards the N., and *Capri* towards the S. The S.E. side of the bay is formed by the *Monte Sant'Angelo*, a spur of the Apennines, 5000 ft. in height, which is connected with the island of Capri by a submarine reef of rock. The other sides of the bay are bounded by the Campanian plain, the surface of which has undergone numerous changes in consequence of volcanic agency. In the middle of the plain between the chain of Sant'Angelo and the hilly district N. of Naples rises *Mount Vesuvius*, dividing it into two distinct districts, the southern of which is intersected by the river *Sarno*, and the northern by the *Sebeto*. The plain, as well as the slopes of Vesuvius itself, is luxuriantly fertile, and one of the most densely peopled districts in the world. At the S.E. base of Mt. Vesuvius are situated the *Ruins of Pompeii*, at its W. base, covered by several populous villages, *Herculaneum*. The N.W. side of the bay has for many ages been the scene of powerful volcanic agency. Naples, which stretches E. towards the plain, nearly to the Sebeto, is to a great extent situated on a slight volcanic eminence. This tract is identical with the *Campi Phlegræi*, so frequently mentioned by the ancients, which extended from Naples to Cumæ. They commence with the hills of the *Madonna del Pianto*, *Capodichino*, and

*Miradois* towards the E., and also embrace those of *Capodimonte*, *Scudillo*, and *S. Eremo* as far as *Pizzofalcone* and *Castello dell' Ovo*, and beyond these extend to the *Vomero* and the eminence of *Posillipo*. Tufa, mingled with fragments of lava, trachyte, pumice-stone, etc., is observed in all directions. Mineral springs and gaseous exhalations testify to the volcanic nature of the district. The chain of *Posillipo*, separating the bay from that of *Pozzuoli*, is united by a subaqueous ridge with the small island of *Nisida*, an extinct crater. Farther inland are situated the craters of *Lago d' Agnano*, *Astroni*, and *Solfatara*. On a promontory lies the town of *Pozzuoli*; farther along the coast is the volcanic *Monte Nuovo*, then the *Lago Lucrino* with the ruins of *Baiæ*, behind which is the crater of *Lago Averno* and the site of ancient *Cumæ*. Lastly, towards the S., are the *Lago Fusaro* and the hill of *Misenum*, with the *Mare Morto* and *Porto Miseno*. This range is connected with the pre-eminently volcanic islands of *Procida*, *Vivara*, and the most important *Ischia* with the extinct volcano *Epomæo*.

The CITY lies at the base and on the slopes of several slight hills, rising from the sea in amphitheatre-like form. It is divided into two unequal parts by the heights of *Capodimonte*, *S. Elmo*, and *Pizzofalcone*, which terminate in the narrow ridge surmounted by the *Castello dell' Ovo*. To the S. E. of *Capodimonte*, and eastwards as far as the *Sebeto*, lies the greater and most ancient part of Naples, now the business quarter, intersected from N. to S. by the *Toledo* (now *Via di Roma*), the main street, which is continued towards the N. by the *Strada Nuova di Capodimonte*. The most important streets in this quarter are the three which intersect the *Toledo* — the *Strada S. Trinità Maggiore* with its prolongation *S. Biagio de' Librai*, the *Via de' Tribunali*, and the *Strada Foria*, the continuation of the *Piazza Cavour*; then the new *Strada del Duomo*, to the E. of the *Toledo* and nearly parallel with it; and lastly several broad new streets recently constructed on the E. side of the town. The most important open spaces are the *Piazza del Plebiscito* and the *Piazza del Municipio*, recently much enlarged, from which diverges the broad *Strada Medina*. A handsome quay, called the *Strada del Piliero* and the *Via Nuova*, runs eastwards along the harbour as far as the *Castel del Carmine*. Near the castle is the *Piazza del Mercato*. The population of the whole of this part of the town is densely crowded, and it is now the anxious endeavour of the authorities to remedy the consequent physical and social evils (to which the terrible cholera epidemic of 1884 again bore sad witness), by the construction of new streets ('sventramento', i.e. cutting up) and commodious dwellings. A hundred million francs is to be devoted to this purpose. — The western and more modern quarter of the city is much smaller than the eastern, and is preferred by visitors owing to the superiority of its situation, air, and views. A broad quay, named the *Via Ca*



*racciolo*, and the grounds of the *Villa Nazionale* extend along the coast, while the *Riviera di Chiaja*, connected by the *Strada di Chiaja* with the *Toledo*, forms the lower boundary of the parts of the town stretching up the hills. Half-way up is the *Corso Vittorio Emanuele*, above which, on the *Vomero*, an entirely new quarter is springing up. From the W. end of the *Chiaja* the *Mergellina* extends to *Posilipo*.

The length of Naples from the *Mergellina* to the barracks at the mouth of the *Sebeto* is 3 M., the breadth from *Capodimonte* to the *Castel dell' Ovo* 2 M. The squares are still generally called *Larghi*, though the more modern name '*Piazza*' was introduced in 1860; the principal streets are called *Strade*, or now *Vie*; the cross-streets *Vichi*; the narrow lanes ascending the hills, and generally inaccessible to carriages, *Calate* or *Salite*, or when so precipitous as to require steps, *Gradoni* or *Rampe*. The streets are all well paved, except as regards accommodation for foot-passengers. In 1885 a large aqueduct, the *Acqua di Serino*, was opened, supplying the city with water from the neighbourhood of *Avellino* (see p. 44).

The city itself can boast of almost no Græco-Roman antiquities, but (besides the churches) it possesses five forts (*Castello S. Elmo*, *dell' Ovo*, *Nuovo*, *del Carmine*, *Capuano*) and four gates (*Porta del Carmine*, *Alba*, *Nolana*, and *Capuana*) of mediæval construction. The town has on the whole a modern appearance.

Our description of the sights is arranged in topographical order, and is divided as follows: —

1. The *Side of the City next the Sea*, from the *Largo della Vittoria* (Pl. D, 6) eastwards, round the *Pizzofalcone*, by *S. Lucia*, the *Piazza del Plebiscito*, and the *Piazza del Municipio*, and along the quay to the S. E. angle of the town.
2. The *Toledo*, with its side-streets, and the *Capodimonte*.
3. The *Old Town*, to the E. of the *Toledo*, and between that street and the harbour.
4. The *Museum*.
5. The *Modern Quarters* (*Chiaja*, *Villa*, and *Corso Vittorio Emanuele*) and the *Castel S. Elmo*.
6. The *Posilipo*, with *Camaldoli* and other points in the immediate environs.

The traveller may again be reminded here that, if his time is limited, he had better disregard most of the sights within the town.

## I. SIDE OF THE CITY NEXT THE SEA, TO THE E. OF THE PIZZOFALCONE.

The *LARGO DELLA VITTORIA* (Pl. D, 6), an open space adorned with trees and a fountain, and recently enlarged on the side next the sea, in front of the *Villa Nazionale*, may be regarded as the central point of the strangers' quarter. The *Via Partenope* (Pl.

D, E, 7), a handsome quay constructed within the last ten years, and flanked by a number of new buildings, extends hence towards the E. along the coast. On our left rises the **Pizzofalcone**, a spur of the hill of S. Elmo, entirely covered with buildings and walls, around the base of which runs the *Strada Chiatamone*, a street parallel with the quay and a little above it, with a number of handsome hotels and other buildings.

*Dr. Johnston-Lavis*, Chiatamone 7, possesses an admirable collection of the rocks and minerals of Mt. Vesuvius, which he obligingly shows to visitors interested in geology and mineralogy.

From the S. end of the Pizzofalcone runs out an embankment and bridge, connecting it with a small rocky island, the *Megaris* of Pliny. On this island rises the **Castello dell' Ovo**, which in its present form dates from the time of the viceroy Don Pedro de Toledo (1532-53). The name is due to its oval shape.

William I. began to erect the fort in 1154, but the completion of his design fell to Frederick II., who used the edifice as a place of safety for his wives and treasures. Charles I. enlarged the castle and frequently resided there. Robert the Wise (1309) caused the chapel to be adorned with frescos by *Giotto*, and superintended the work in person, but of these no trace is left. Here Charles III. of Durazzo (1381) kept Queen Johanna I. prisoner, and was himself besieged. In 1495 Charles VIII. of France captured the castle, and under Ferdinand II. it was dismantled. It is now chiefly used as a prison. Visitors are usually admitted without challenge by the sentries, but the interior is of little interest.

Farther on we reach **S. Lucia** (Pl. E, 7, 6), once a dirty street, but enlarged and converted into a broad and pleasant quay since 1846. Scenes of Neapolitan life may be witnessed here in perfection. The female members of the community are seen working in the open air, going through their toilette, and performing various unpleasing acts of attention to their children, regardless of the public gaze. In warm weather the children often run about quite naked. On the side next the sea the oyster-stalls are established, where sea-urchins, crabs, and other delicacies, so expressively called *frutti di mare* by the Neapolitans, are also sold (comp. *Introd.*, p. xxvi). The focus of this animated scene, however, is on the *Promontory* below, which is reached by a flight of steps, and is adorned with a fountain with figures by *Domenico d'Auria* and *Giovanni da Nola*. On fine summer evenings, especially on Sundays, this spot is densely crowded, and presents a highly characteristic picture of Neapolitan life. There is also a favourite sulphureous spring here (p. 29). Adjoining the promontory is the small harbour whence the steamers for Capri start (p. 161).

At the N. end of S. Lucia is a fountain, whence we ascend to the left by the **STRADA DEL GIGANTE**, a street named after an ancient colossal statue of Jupiter once placed here. To the right, farther on, we look down on the stores of cannon and ammunition in the courts of the arsenal (p. 39). In a straight direction we observe Fort S. Elmo, rising above the town, and we soon reach the finest square in Naples, the —

*Largo del Palazzo Reale*, or the *Piazza del Plebiscito* (Pl. E, 6) as it has been called since 1860, which assumed its present form in 1810, after the demolition of four monasteries. Since the opening of the new aqueduct this square has been embellished with a large fountain. On the right is the Royal Palace, opposite to us is the Foresteria, now the *Prefettura di Napoli* (Pl. 17), with shops in part of the ground-floor; on the W. side, which forms a semicircle, is the church of *S. Francesco* with its dome and arcades; on the fourth side is the *Commandant's Residence* (Pl. 77), formerly the palace of the prince of Salerno, where travellers obtain a permesso to visit the Castel S. Elmo on showing their passports or visiting-cards. (Ascend two flights of stairs on the left side of the court, and turn to the right at the top; best hours 10-11 or 12-2.) In front of the church of S. Francesco are two *Equestrian Statues* of Neapolitan kings, both in Roman attire: on the right Charles III., on the left Ferdinand I. of Bourbon; the two horses and the statue of Charles are by *Canova*, that of Ferdinand, by *Call.*

*S. Francesco di Paola* (Pl. 48; E, 6), an imitation of the Pantheon at Rome, was constructed by Ferdinand I. from designs of *P. Bianchi* in 1817-31. The Ionic vestibule is supported by six columns and two buttresses.

The INTERIOR (open till about noon) contains thirty Corinthian columns of marble from Mondragone, which support the dome. The high-altar, transferred hither from the church of the Apostles, is entirely inlaid with jasper and lapis lazuli; the two pillars at the sides are of rare Egyptian breccia from S. Severino. The tribune above is for the use of the royal family. The statues and pictures are by modern masters. To the left of the entrance: St. Athanasius by *Angelo Salaro*; Death of Joseph, *Camillo Guerra* of Naples; St. Augustin, a statue by *Tommaso Arnaud* of Naples; Madonna della Concezione, *Casparo Landi*; St. Mark, a statue by *Fabris* of Venice; St. Nicholas, *Natale Carta* of Sicily; St. John, a statue by *Tenerani*. In the choir: St. Francis di Paola resuscitating a youth, *Camuccini*; St. Matthew, a statue by *Finelli*; Last Communion of St. Francis of Castile, *Pietro Benvenuti* of Florence; St. Luke, a statue by *Antonio Call* of Sicily; St. Ambrose, by *Tito Angelini* of Naples; Death of St. Andrea da Avellino, *Tommaso de Vivo*; St. Chrysostom, a statue by *Gennaro Call*.

The *Palazzo Reale* (Pl. 21; E, 6), or royal palace, designed by the Roman *Domenico Fontana*, was begun in 1600 under the viceroy Count de Lemos, burned down in 1837, and restored between that year and 1841. The façade, 185 yds. ft. in length, exhibits in its three stories the Doric and Ionic styles combined; most of the arches of the basement, however, are built up for the sake of increasing the strength of the building.

INTERIOR. Visitors apply to the porter (50 c.), who conducts them to the office of the Intendant in the palace (11-1). Here they receive (Sun. and Thurs. 12-4; gratis) a permesso for six persons, which is available also for the palaces of Capodimonte, Caserta, and the garden of Astroni, and must be shown at each place to the porter. Attendant's fee 1 fr.

The visitor is first conducted to the *Garden Terrace*, which affords a fine view of the harbour and the arsenal immediately below. In the centre is a handsome marble table. — The magnificent *Grand Staircase*, constructed entirely of white marble, and adorned with reliefs and statues, dates from 1661. — On the side towards the piazza are situated a

small Theatre and a superb Dining Room. — Beyond these is the *Throne Room*, gorgeously furnished with crimson velvet embroidered with gold, the embroidery having been executed at the extensive poor-house in 1818. Above are gilded figures in relief, representing the different provinces of the kingdom. — The rooms also contain large porcelain vases from Sèvres and Meissen (Dresden china), an antique bust of Bacchus, a small bust of Hercules, and a bust of Marcus Aurelius, all found at Herculaneum, tapestry, and lastly a number of pictures. Among the last are: *\*Titian*, Pier Luigi Farnese (1647); *Schidone*, Carità; *Lod. Carracci*, John the Baptist; *Guercino*, St. Joseph; *M. Caravaggio*, Christ in the Temple, Betrothal of St. Catharine, Orpheus; *L. Giordano*, The archangel Gabriel. There are also several works by Netherlandish masters: *Quintin Massys* (?), Usurer; *\*Van Dyck*, Portrait; *Vervloet*, Cathedral at Palermo, Market in Venice; two good portraits, by unknown masters, etc. The Adoration of the Magi, sometimes ascribed to *Jan van Eyck* and sometimes to *Donzelli*, a supposed pupil of Zingaro, was once considered a very important work, but has been treated slightly by modern criticism. The pictures by modern Italian masters are of no great merit.

On the N. side of the palace, which is connected here by a wing with the Theatre of S. Carlo, is a small garden enclosed by a railing, containing a *Statue of Italia*, erected in 1864 in commemoration of the plebiscite of 21st Oct., 1860, which added the kingdom of Naples to the dominions of Victor Emmanuel.

The small piazza which adjoins the Piazza del Plebiscito here is named *Largo S. Ferdinando* after the opposite church. This is the starting-point of several of the chief tramway lines, and there is also a large cab-stand here. To the left diverge the Strada di Chiaja and the Toledo, the principal street in Naples (comp. p. 41).

We now turn to the right into the STRADA S. CARLO, in which rises the principal façade of the **Teatro San Carlo** (Pl. 26; E, 6), founded by Charles III. in 1737, and erected by the Neapolitan architect *Angelo Carasale* from designs by the Sicilian *Giovanni Medrano*. The interior was destroyed by fire in 1816, but has been restored in harmony with the original plan. It is one of the largest opera-houses in Italy, and the choicest works of the best Italian composers are admirably performed here. Many of the celebrated compositions of Rossini, Bellini, Donizetti, and Mercadante were performed in this theatre for the first time. The chief façade, resting on an arcade, and surmounted by a series of columns, and the side next the Largo S. Ferdinando are decorated with reliefs. The spaces under the arches are occupied by public writers, ready at a moment's notice to commit to paper the pleading of the lover or the expostulation of the creditor.

Adjoining is the small garden belonging to the palace, and farther to the right are two *Horse-tamers* by Baron Clodt of St. Petersburg, presented by the Emp. Nicholas of Russia, and replicas of those in front of the palace at Berlin.

We next reach the long **Piazza del Municipio** (Pl. E, 5), recently very considerably extended. On the S. side the new *Exchange* is being erected. To the left is situated the handsome **Municipio** (Pl. 20), or town hall, the *Palazzo de' Ministeri* under t'

Bourbons, erected in 1819-25 from designs by *Luigi* and *Stefano Gasse*. On the principal entrance are inscribed the names of the Neapolitans who were executed for sedition under the Bourbon régime. In the gateway are the statues of the kings Roger and Frederick II. — From this point a passage, occupied by stalls of various wares, leads through, under the flight of steps, to the Toledo; within it, to the right, is the entrance to the present *Exchange*.

In the N.W. corner of the piazza, immediately adjoining the Municipio, rises the church of **S. Giacomo degli Spagnuoli** (Pl. 52), erected in 1540 by Don Pedro de Toledo.

**INTERIOR.** We enter by a door adjacent to the gate of the Municipio and ascend the stairs. To the right of the entrance: "*Andrea del Sarto*, Holy Family. 3rd Chapel on the left: *Gian Bernardo Lama*, descent from the Cross; also pictures by *Bernardino Siciliano*, *Marco da Siena*, and others. At the back of the high-altar is the sumptuous *Tomb of Don Pedro de Toledo* (d. 1553), a work of little artistic merit by *Giovanni da Nola*, adorned with statues of the cardinal virtues, reliefs of the achievements of the viceroy, and his statue in a kneeling posture, with that of his wife. Behind this tomb is the monument of Hans Walther von Hiernheim, counsellor and general of Charles V. and Philip II. (d. 1557), with an inscription in German and Latin.

The E. side of the square is formed by the **Castel Nuovo** (Pl. E, 5, 6) the outer walls and bastions of which have recently been removed. This castle was begun in 1283 by Charles I. of Anjou from a design attributed to *Giov. da Pisa*, and executed in the French fortification style of that period. The kings of the houses of Anjou and Arragon, and the Spanish viceroys successively resided here. Alphonso I. (1442) added five round towers, and the castle was enlarged by Don Pedro de Toledo (1546) and Charles III. (1735).

The **ENTRANCE** is in the *Strada del Molo* (see p. 39). Passing the sentry, we turn to the right, and then to the left. After a few hundred paces we reach the entrance to the fortifications strictly so called, which consists of a lofty **Triumphal Arch** between two round towers (one of which partly fell in 1876), erected in 1470 to commemorate the entry of Alphonso of Arragon (2nd June, 1442), probably by *Pietro di Martino*, a Milanese architect, assisted, according to Vasari, by *Giuliano da Maiano* of Florence. This is the finest monument at Naples. It consists of an archway with Corinthian columns on each side, now partly built into the wall, a frieze, and a cornice, above which is an attic with well-executed sculpture representing the entry of Alphonso, by *Isata da Pisa* and *Silvestro dell' Aquila*. Above are statues of St. Michael, St. Antonius Abbas, and St. Sebastian (half destroyed), below which are the four cardinal virtues in niches. The bronze doors are adorned with representations of the victories of Ferdinand I., by *Guglielmo Monaco*. A cannon-ball imbedded in the masonry of the left wing is a reminiscence of the wars of the time of Gonsalvo da Cordova.

In the inner barrack-yard rises the church of **S. Barbara**, or *S. Sebastiano* (custodian to the right, outside the triumphal arch, No. 223; 1/2 fr.), with a Corinthian façade by *Giuliano da Maiano*, and a beautiful Madonna in relief above the door. The Adoration of the Magi formerly preserved here is now in the palace (p. 37). — A dark spiral staircase of 25 steps adjoining the sacristy ascends to a *Loggia*, where we enjoy an excellent survey of the government docks and the harbour.

The wide *Strada Medina* runs northward from the N.E. angle of

the Piazza del Municipio. It contains the *Incoronata* church (see p. 46).

The STRADA DEL MOLO (Pl. E, 5), recently much widened, forms a continuation of the Piazza del Municipio to the E., and leads past the *Teatro del Fondo* (*Mercadante*, Pl. 29) to the harbour. It is continued by the *Molo*, a pier 14 yds. in width, originally constructed by Charles of Anjou in 1302, adjoining which are the extensive Harbours (Pl. F, 6, 5), the Porto Militare being on the right and the Porto Mercantile on the left. On the right, at the beginning of the Molo, is the royal *Arsenale di Marina*, erected in 1577 by the viceroy Mendoza, with a dockyard, arsenal, etc. The neighbouring PORTO MILITARE, or government harbour, shut off by a railing, was begun by Francis I. in 1826. On the S. side it is protected by a strong breakwater, which extends 429 yds. into the sea in a S.E. direction (now being lengthened), and it is 5 fathoms in depth. A number of men-of-war of the Italian navy are frequently stationed here.

The mercantile harbour, the PORTO MERCANTILE or *Porto Grande*, was constructed in 1302 by Charles II. of Anjou at the same time as the Molo, and enlarged by Charles III. in 1740. It presents an animated and busy scene, characteristic of a southern climate. An excursion on the bay, to which the boatmen invite foot-passengers, is very enjoyable in fine weather (bargaining necessary; comp. p. 25).

At the angle formed by the Molo rises the Lighthouse (*Lanterna*; Pl. F, 5), originally erected in the 15th cent., but rebuilt in 1843. The ascent is strongly recommended, as it enables the visitor to form an accurate idea of the topography of the town (fee 1 fr.). An easy marble staircase of 142 steps ascends to the gallery. — The magazines at the end of the Molo (Pl. F, 5) are used as bonded warehouses.

The handsome quay, called the STRADA DEL PILIERO, which skirts the mercantile harbour, is at present being widened, in order to permit a line of rails from the station being laid. Adjoining the harbour, and connected with it by a channel under the street, is the *Porto Piccolo*, which is accessible to small boats only. This once formed part of the most ancient harbour of Neapolis. The *Dogana Nuova* is situated here. To the right, at the end of the *Molo Piccolo* is situated the *Immacolatella* with the offices of the custom-house and the *Deputazione di Salute* (Pl. 24). Adjoining the *Immacolatella* is the quay at which travellers arriving at Naples by sea disembark. This is also the starting-point of the Ischia steamers (see p. 110).

The first side-street to the left leads straight to the church of *S. Pietro Martire* (Pl. 70; F, 4), which contains a few monuments and pictures (Legend of St. Vincent, a good work in the Flemish-Neapolitan style).

The last street but one to the left before *S. Pietro* is reached leads into the *Strada di Porto*, a scene of the most motley bustle and confusion.

especially towards evening. Vendors of fish, meat, maccaroni, and refreshments of all kinds cook their delicacies in the open street, and attract numerous customers. As this moreover is the dirtiest quarter of the town, the fumes which arise are intensely 'ancient and fishlike'.

We continue to follow the broad quay of the *STRADA NUOVA* (Pl. F, G, 4), which is embellished with flower-beds and is always full of life and bustle. At the end is the newly opened *Villa del Popolo* (Pl. G, 4), a pretty public garden on the sea. Here in the afternoon after 4 p.m., public readers may often be seen, declaiming passages from Tasso, Ariosto, or other poets, to an audience of workmen, rag-pickers, and other humble folk, who each pay 2 c. for the privilege of listening. Similar scenes occur also outside the *Porta Capuana*.

Opposite rises the *Castel del Carmine* (Pl. G, 4), a vast structure erected by Ferdinand I. in 1484. In 1647 during the rebellion of Masaniello (p. 175) it was occupied by the populace. It was afterwards fortified, and is now used as barracks and a military prison.

The *Porta del Carmine*, on the W. side of the Castel, leads to a piazza, in which, on the right, is situated the church of *\*S. Maria del Carmine* (Pl. 59; G, 4) with its lofty tower. The edifice (open early in the morning, and after 4.30 p.m.), which is of early origin, but was modernised in 1769, contains a celebrated miraculous picture of the Virgin ('*La Bruna*'), and the tomb of Conradin, the last of the Hohenstaufen.

The tomb was originally behind the high-altar, to the right, where its position is now marked by the inscription R. C. C. (*Regis Conradini corpus*). In 1847 Maximilian II. of Bavaria, when Crown-prince, caused a statue, by *Schöpf* of Munich, from a design by Thorvaldsen, to be erected in the nave of the church to the memory of Conradin (born in 1252). The pedestal bears a German inscription to the effect that — 'Maximilian, Crown-prince of Bavaria, erected this monument to a scion of his house, King Conradin, the last of the Hohenstaufen'. The two reliefs represent the parting of Conradin from his mother, the Princess Elizabeth, and his separation from Frederick of Baden at the place of execution. Beneath this monument now lie the remains of the unfortunate prince. The whole is well-executed, and, placed as it is, most impressive. — To the right of the entrance is a block of marble, beneath which the remains of Masaniello are said to repose; the monument which formerly marked the spot is now in the museum.

We now turn to the left to the *Piazza del Mercato* (Pl. G, 4), where the traffic is busiest on Mondays and Fridays. The fish-market is interesting. On the N. side of the piazza, which forms a semicircle, is the church of *S. Croce al Mercato*. On the S. side are two fountains. On 29th Oct. 1268, Conradin, the last scion of his princely house, then in his 17th year, and his relative Frederick of Baden, were executed here by order of Charles I. of Anjou. The sacristy of the church of *S. Croce* contains a column of porphyry which formerly marked the spot where the young prince was beheaded. This piazza was also one of the scenes of the insurrection of Masaniello.

The narrow lanes which lead hence into the heart of the town are alive with most characteristic scenes of Neapolitan life, but

though a visit to them with an experienced guide is interesting, the traveller is recommended not to attempt to penetrate farther alone.

Returning to the church del Carmine, and following the street to the left, we may reach the Porta Capuana (p. 53) in 8 min.; or we may pass the church and proceed in a straight direction to the small *Piazza Garibaldi*, and turn to the left into the broad, new *Corso Garibaldi*, which begins near the coast, passes (5 min.) the *Porta Nolana*, the railway-station, and (5 min.) the *Porta Capuana*, and terminates in the *Strada Fori* (see p. 43).

## II. THE TOLEDO. CAPODIMONTE.

Starting from the *Largo della Vittoria* (p. 34; Pl. D, 6), the broad *STRADA S. CATERINA*, with its handsome shops, leads us towards the N. to the triangular *PIAZZA DE' MARTIRI*, where the *Colonna de' Martiri* (Pl. D, 6), a lofty column of marble decorated with trophies, and crowned with a Victory in bronze, was erected in 1864 to the memory of the patriots who have perished during the different Neapolitan revolutions. The four lions at the base, in different postures, represent the four principal revolutions at Naples during the Bourbon dynasty (1799, 1820, 1848, 1860). The monument was designed by *Alvino*, the Victory executed by *Caggiani*. — On the N.W. side of the Piazza is the *Palazzo Partanna*, on the S. the *Palazzo Calabritto*, and farther on, with a garden in front, the *Palazzo Nunziante*.

To the left in the piazza is the *Palazzo Miranda* (Pl. 19), erected in 1780 by *Barba*, now the property of the Princess of *Ottajano*, daughter of the Duchess of Miranda, containing pictures by *Spagnoletto*, *Guido Reni*, *Rubens*, and others. (Visitors admitted daily, 12-2, on presenting their visiting-cards; attendant 1 fr., porter 50 c.)

We next enter the busy *STRADA DI CHIAJA* (Pl. D, E, 6). Where this street begins to ascend, it is crossed by the *Ponte di Chiaja*, a viaduct built in 1634, by which the *Strada Monte di Dio* leads from the quarter of *Pizzofalcone* to the higher ground below *S. Elmo*. (The flight of steps on the right, between the buttresses of the bridge, ascends from the *Strada di Chiaja* to the *Strada M. di Dio*.) The *Str. di Chiaja*, which contains nothing noteworthy, leads into the *Largo S. Ferdinando* (p. 37), at the foot of the Toledo.

The \**Toledo*, a street begun by the viceroy *Don Pedro de Toledo* in 1540, but since the autumn of 1870 officially known as the *Via di Roma*, già *Toledo*, is the main artery of the traffic of Naples, and presents a busy scene at all hours. It intersects the city from S. to N. nearly in a straight line, ascending gradually from the sea. It extends from the *Piazza del Plebiscito* (p. 36)



to the Museo Nazionale, beyond which its prolongation is formed by the Strada Nuova di Capodimonte, and is nearly  $1\frac{1}{2}$  M. in length, but contains no building worthy of note. On both sides extends a network of streets and lanes, many of which ascend to the left by means of steps to the Corso Vittorio Emanuele and the Castel S. Elmo, while those to the right extend to the railway-station and the harbour, forming the centres of mercantile traffic. — Betwixt noon on Maundy Thursday and noon on Good Friday no carriages are allowed in the Toledo. The street is then thronged with pedestrians, taking part in a sort of ceremonial promenade, known as 'lo struscio', from the rustling of the silk garments, which were formerly always black.

Ascending the Toledo from the Largo S. Ferdinando, we come in about 10 min. to the small *Largo della Carità* (Pl. E, 4, 5), where in 1877 was erected a *Monument to Carlo Poerio* (d. 1867), the dauntless Italian patriot whose unjust condemnation and imprisonment in 1850 did so much to inflame the hate of the people for the Bourbon dynasty. To the right diverges a street to the Piazza Montoliveto (p. 47; post-office, see p. 47).

Farther on, to the right, at the corner of the *Strada S. Trinità Maggiore* (p. 48), the only important side-street by which the Toledo is crossed, rises the *Palazzo Maddaloni* (Pl. 18; entrance in the Str. Maddaloni), now let to the Bank of Naples, a massive structure with a gateway and staircase from designs by *Fansaga*. The interior contains a hall of fine proportions. Adjacent, separated by a cross-street, at the corner of the Toledo and the *Strada S. Anna de' Lombardi*, is the *Palazzo d'Angri* (Pl. 12), erected about 1773 by *Luigi Vanvitelli*, and occupied by Garibaldi when dictator in 1860.

In 10 min. more we reach the PIAZZA DANTE (Pl. E, 4), formerly the *Largo del Mercatello*, where a *Monument of Dante* in marble, by T. Angelini and Solari, was erected in 1872. The crescent-shaped edifice, beyond the statue, which was converted into a *Liceo Ginnasiale Vittorio Emanuele* in 1861, surmounted by a balustrade with twenty-six statues, was erected by the city of Naples in honour of Charles III. in 1757, the statues being emblems of the virtues of that monarch. — Adjacent, to the left, is the *Porta Alba*, erected in 1632, embellished with a bronze statue of S. Gaetano, whence the Via de' Tribunali may be entered (see pp. 58-59).

Leaving the Piazza Dante, and passing a row of houses recently erected, we ascend gradually in 5 min. by the Salita del Museo to the Museo Nazionale (Pl. E, 3; p. 59), a large red building, the entrance to which is in the broad side-street diverging on the right to the Piazza Cavour.

Opposite the entrance of the Museum is the *Galleria Principe di Napoli*, a covered bazaar (Pl. E, 3) designed by *Alvino*, resembling the Galleria Vittorio Emanuele at Milan in variety of wares, on a smaller scale.

The long *Piazza Cavour* (Pl. E, 3), which extends on the E. side of the Museum, is embellished with gardens. To the N.E. the piazza contracts into the *Strada Foria* (Pl. F, G, 3, 2). The first street diverging from it to the right is the *Strada del Duomo*, leading to the cathedral (4 min.; p. 55); the *Strada Carbonara* next diverges on the same side to S. Giovanni a Carbonara (p. 54) and the *Porta Capuana*; and the *Corso Garibaldi* farther on also leads to the right to the same gate (10 min.; p. 53).

On the left side of the *Strada Foria* we next reach the *Botanic Garden*, which was founded in 1809 and extended in 1818. It is open to the public daily, except from 12 to 2, and contains a fine collection of tropical plants. — Adjacent is the extensive poor-house, the *Albergo de' Poveri*, or *Recluserio* (Pl. F, G, 1, 2), begun by Charles III. in 1751 from a design by Fuga, and intended to contain four courts, still nearly half uncompleted. One side is appropriated to men, the other to women. In this establishment and its dependencies about 2000 persons are maintained. The city contains numerous other charitable institutions, about sixty in all, most of which are amply endowed.

The continuation of the Toledo beyond the Museum is formed by the *STRADA NUOVA DI CAPODIMONTE* (Pl. E, 3, 2, 1), which gradually ascends. From the beginning of this street, opposite the N.W. corner of the Museum, the *Strada Salvator Rosa* diverges to the left, ascending to the *Corso Vittorio Emanuele* (p. 89) and the hill of *Posilipo* (p. 92). We follow the *Strada di Capodimonte*, and in about 10 min. cross the *Ponte della Sanità*, a viaduct constructed in 1809 across the quarter della *Sanità* which lies below.

Descending to the left immediately beyond the bridge, and from the lower end of the street entering the winding *Strada S. Gennaro de' Poveri* to the right, we soon reach the large hospice or poor-house of that name, which contains several hundred inmates. At the back of the building is the church of *S. Gennaro* (St. Januarius), with the entrance to the extensive *Catacombs* (Pl. 4; D, 2) of Naples, admission to which is obtained by applying to the porter of the hospice (1 fr. for each person, and trifling fee to the attendant).

The church of *S. Gennaro dei Poveri*, founded in the 8th cent. on the site of a chapel where St. Januarius was interred, is now completely modernised. The vestibule of the inner court is embellished with frescos from the history of the saint by *Andrea da Salerno* (?), unfortunately in bad preservation. The only entrance to the *CATACOMBS* is now at the back of this church. They consist of four main galleries, of which, however, two only are now connected by staircases and accessible to visitors, together with a long series of lateral passages and burial chambers (*cubicula*). Along the walls are excavated niches of three different forms, ranged in rows one above another. A few of the chambers lie below the level of the galleries. The oldest part of the catacombs dates from the first century of our era. In point of architecture they far

surpass the Roman, though inferior in every other respect. The two large ante-chambers were used for the religious services customary at an interment.

Information as to the history and decorations of these early Christian burial-places will be found in the Handbook for Central Italy. The inscriptions found here have been placed in the Museum. Among the paintings may be mentioned the pleasing decorations of the two ante-rooms, which recall the Pompeian style, a figure of the Good Shepherd in the first gallery, the portraits on the tomb of Theotecnus (beginning of the 4th cent.) in the second gallery, and a figure of Christ of the 5th or 6th cent. (but frequently retouched) in the so-called *Basilica di S. Genaro*. The bones which fill many of the chambers and corridors are generally those of victims of the plagues which ravaged Naples in the 16th century. The Priapus column with the Hebrew inscription is a mediæval hoax.

There is another (but unimportant) series of catacombs, of the 4th and 5th cent., beneath the church of S. Maria della Sanità, below the bridge of that name.

Beyond the Ponte della Sanità, the Strada di Capodimonte (passing Wital-Cafisch's brewery on the right) leads in a few minutes to a circular space called the *Tondo di Capodimonte* (Pl. E, 1; ordinary cab-fares thus far). The road now describes a long curve to the left and then divides, the N. branch leading to Secondigliano (p. 45), and the S. branch to the entrance of the park of Capodimonte. Walkers ascend the steps, and at the top follow the road to the right. From the Tondo di Capodimonte to the palace is a walk of 7 minutes. — A short distance before the park-gates is the large main reservoir of the new waterworks (*Acqua di Serino*; Pl. E, 1; p. 34), with five basins hewn in the rock, and a capacity of 80,000 cubic meters. Permission to inspect the works is obtained at the office of the Naples Waterworks Co., Str. Chiatamone 5 bis.

The royal **Palazzo di Capodimonte** (Pl. 14; permesso procured at the Pal. Reale; attendant 1 fr.; porter  $\frac{1}{2}$  fr.), situated above the town to the N. on the eminence of that name, was begun in 1738 by Charles III., but not completed till 1834-39 in the reign of Ferdinand II. The edifice was designed by *Medrano*, the architect of the Teatro S. Carlo. The \*Gardens are partly laid out in the English style; the parts at the back of the palace are used as a pheasant-preserve, and are therefore closed during the breeding season in April and May.

The palace contains the so-called royal MUSEO DI CAPODIMONTE, a tolerably extensive, but not very valuable collection of pictures, chiefly by modern Neapolitan masters, and of modern sculptures, distributed throughout the different apartments. The names of the artists are attached to the frames. The following are worthy of mention: *Hackert*, Wild-boar hunt in the Bosco di Persano; Chase of wild fowl on the Lago Fusaro, by the same; *Lemaste*, Marriage of the Duchesse de Berry; *Camuccini*, Death of Cæsar; *Celentano*, Benvenuto Cellini at the Castel S. Angelo; *Hayez*, Ulysses and Alcinous; a table with ancient mosaic from Pompeii; *Marinelli*, Cleopatra at her toilet; *Virginia Lebrun*, Portraits of the Duchess of Parma and Maria Theresa; *Angelica Kaufmann*, Ferdinand I. and his consort with their children; *Podesta*, Orpheus; *De Angelis*, Death of Phædra; *Guerra*, Ossian; *Postiglione*, Androcles; *Bergé*, Epaminondas at Mantinea; *Carelli*, Capture of the Porta Pia Rome, Sept. 20, 1870; *Vanvitelli*, View of Piedigrotta. — The palace

also contains a collection of porcelain from the former manufactory of Capodimonte, including some exquisitely delicate and transparent specimens of *pâte tendre*, coloured decorations in relief, and (later) imitations of the antique. The manufactory was founded in 1743 by Charles III., improved in 1771 by Ferdinand IV., and suppressed by the French in 1806. The valuable collection of armour (*Armeria*), formerly in the Palazzo Reale, but now preserved here, contains the ancient accoutrements of kings Roger and Ferdinand I., of Alexander Farnese, and of Victor Amadeus of Savoy; the sword presented by Ferdinand I. to the gallant Scanderbeg (d. 1467); also an ornamental cradle presented by the city of Naples to the present queen Margaret in 1869.

Near Capodimonte are the villas \**Meuricoffre* (Pl. E, 1; generally open on presentation of the visitor's card), *Ruffo*, *Avelli*, and *Forquet*, commanding fine views in all directions. — To the W., opposite Capodimonte, stands the *Villa Gallo* (Pl. D, 1), founded in 1809 by the Duca di Gallo.

Following the Salita di Capodimonte, opposite the entrance to the park of Capodimonte, and after a few minutes turning to the left, we reach the **Observatory** (*Osservatorio Reale*, Pl. E, 1, 2), occupying the summit of the hill. It is popularly called *La Specola*, or, after the villa of a Spanish marquis which once stood here, *Miradois*. The observatory was founded in 1812, and enlarged in 1820 from plans by the celebrated *Piazzi* (d. 1826), under whom it attained a European reputation. The present director, *Comm. de Gasparis*, has distinguished himself by the discovery of several planetoids. — On the way to the observatory a path descends in steps past the church *de' Miracoli* to the Strada Foria (see p. 43).

The visit to Capodimonte may be conveniently combined with either of the following walks or drives. On leaving the park we may turn to the left along the Strada de' Ponti Rossi (Pl. E, 1; the *Ponti Rossi* being the remains of an antique aqueduct), and return by *Ottocalli* (Pl. G, 1) to the *Tiro Provinciale* (P. G, 1), where the tramway is reached. Or we may proceed still farther along the Strada di Secondigliano (Pl. E, 1), turn to the left skirting the Villa Gallo (see above), pass *Lo Scudillo*, outside the Muro Finanziere, where the reservoir for the higher parts of the town is situated, to *Li Cangiani* (Pl. A, 2), and thence return through the *Archetiello* gate (Pl. B, 4) by *Antignano* (Pl. B, C, 4). This makes a drive of about 2 hrs.

Farther off, at the base of Capodimonte, are visible the remains of the *Aqua Julia*, now called *Ponti Rossi*, the great aqueduct constructed by Augustus. One branch supplied the city of Naples, the other crossed the Vomero to the right, whence several ramifications diverged, some to the villas on the Posillipo, another by Monte Olibano to Baïæ and Misenum, where it terminated in the *Piscina Mirabilis* (p. 106).

### III. THE OLD TOWN. E. QUARTERS BETWEEN THE TOLEDO AND THE HARBOUR.

Naples contains about three hundred CHURCHES, most of which are devoid of interest. The older of them have been disfigured by restoration in the degraded style of the 17th and 18th centuries, which appears

to have attained its height here. But, as they contain numerous monuments, important in the history of sculpture, and are rich in historical and political associations, some of them are well deserving of a visit. The most important are described in the following pages. They are generally closed about noon, and not re-opened till evening.

We begin our walk in the **STRADA MEDINA** (Pl. E, 5; p. 38), formerly adorned with the **Fontana Medina**, erected from the designs of Domenico d'Auria by the viceroy Duke of Medina Celi. This fountain, lately removed, has not yet been assigned another site. To the left, adjoining No. 49, is a railing enclosing a flight of steps which descend to the church of the —

**\*Incoronata** (Pl. 56; open in the morning), erected in 1352 by Johanna I. to commemorate her coronation and marriage with her cousin Louis of Taranto, and made to include the old chapel of the Palais de Justice in which the marriage had been solemnised.

This chapel contains admirable *\*Frescos*, formerly attributed to *Giotto*, but probably by one of his pupils or imitators (much darkened and injured; best seen from a platform to the left near the entrance to the church; keys at the sacristy, 5-6 soldi). They represent the 'Seven Sacraments and the Church'. In the arch over the right window, on the right is the 'Triumph of the Church', with portraits of King Robert and his son Charles, attired in purple, on the left the Extreme Unction. The next arch to the right comprises: (l.) Baptism, (r.) Confirmation; then (l.) the Eucharist, and (r.) Confession; and on the other side, (l.) Ordination, (r.) Matrimony. The last refers to the marriage above mentioned, which did not take place till 1347, eleven years after Giotto's death. Two half-figures in 'Baptism', one of which is crowned with laurel, are said to represent Petrarch and Laura, and in 'Matrimony' Dante's features are said to be recognisable. The *Chapel of the Crucifix*, at the end of the left aisle, also contains frescos in Giotto's style, ascribed to *Gennaro di Cola*, a pupil of Maestro Simone: to the left are represented the Coronation of Johanna I., her nuptials, and other events in her life; to the right St. Martin, St. George, battles, etc., all much damaged.

The church contains numerous votive offerings for recovery from sickness and the perils of childbirth.

Opposite the church is situated the **Palazzo Fondi**, designed by *Luigi Vanvitelli*, and containing a picture-gallery (shown by special permission of the prince only). Farther on in the Strada Medina is a statue of *Fr. Sav. Mercadante* (d. 1870), the composer of several operas.

At the end of the Strada Medina we enter the busy **STRADA S. GIUSEPPE** to the left. After a few minutes' walk, a broad street to the right leads to the church of **S. Maria la Nuova** (Pl. 61; E, 5), which is approached by a flight of steps. It was erected in 1268 by *Giovanni da Pisa*, and restored in 1599 by *Agnolo Franco*.

**INTERIOR.** The ceiling is adorned with frescos by *Santafede* and *Simone Papa* the younger, and the dome with others by *Corensio* (the four Franciscan teachers S. Bonaventura, Duns Scotus, Nicolaus de Lira, and Alexander ab Alexandro).

In the 1st Chap. to the right, the 'Archangel Michael', formerly ascribed to *Michael Angelo*. 3rd Chap.: Crucifixion, *Marco da Siena*. In the Chap. del Crocifisso frescos by *Corensio*. — The right transept contains the monument of Galeazzo Sanseverino (d. 1467), with sculptures of the 15th century. In the opposite chapel is a beautiful crucifix in wood by *Giovanni da Nola*. — At the high-altar is a Madonna in wood by *Tommaso de' Stefani*, with saints by *A. Borghetti*. — The large CHAPEL to the left

of the entrance to the church was erected in 1604 by Gonsalvo da Cordova, 'il gran capitano', whose nephew Ferdinand placed on each side of the altar the monuments of his two most distinguished enemies: Pietro Navarro (who strangled himself when a prisoner in the Castello Nuovo) and Lautrec, a Frenchman, the general of Francis I. (who died of the plague in 1528, while besieging Naples). The monuments are attributed to *Giov. da Nola* or his pupils. The inscriptions, composed by *Paolo Giovio*, testify to the chivalrous sentiments of that period.

The adjoining MONASTERY possesses two sets of CLOISTERS with tombstones, and is adorned with frescos by unknown masters.

We now return and pursue our route along the Str. Giuseppe, of which the STRADA MONTOLIVETO forms the continuation. Where the latter expands into a square, on the right stands the *Palazzo Gravina*, now the General Post and Telegraph Office (Pl. 23; E. 4), erected about 1500 by Ferdinando Orsini, Duca di Gravina, from designs by *Gabriele d'Agnolo*. This building, formerly a truly classical edifice, has unfortunately been greatly disfigured by modern improvements, especially since its injury by fire during the revolution of 1848.

Ascending from this point to the left, past a *Fountain* with a bronze statue of Charles II. (1663), we traverse the PIAZZA DI MONTOLIVETO to the church of *Monte Oliveto* (Pl. 66; E. 4), erected in 1414 by Guerello Origlia, the favourite of King Ladislaus, from designs by *Andrea Ciccione*. The church is a flat-roofed basilica without aisles, the favourite style of ecclesiastical architecture in the palmy days of Neapolitan art. It contains valuable sculptures; the chapels are kept shut (sacristan  $\frac{1}{2}$  fr.).

In the VESTIBULE, on the left, is the monument of General Giuseppe Trivulzio (d. 1757); on the right that of the celebrated architect Domenico Fontana (d. 1607), who flourished in Rome under Sixtus V. — CAPPELLA PICCOLOMINI (1st on the left): the 'Nativity, a relief by *Donatello*, or, according to others, by his pupil *Antonio Rossellino*. Above it, 'Dancing Angels by *Rossellino*. The 'Monument of Maria of Arragon (d. 1470), natural daughter of Ferdinand I., wife of Antonio Piccolomini, Duke of Amalfi, by *Rossellino*, is a copy of the monument of the Cardinal of Portugal in S. Miniato's at Florence. Crucifixion, also by *Rossellino*. The Ascension, a picture by *Silvestro de' Buoni* (ascribed by Sig. Frizzoni to the school of Pinturicchio). — Opposite the sacristy in the CORO DEI FRATI, containing fine intarsia work by *Giovanni da Verona* (d. 1525), restored in 1840 by *Minchiotti*. — CAPPELLA MASTROGIUDICI (1st on the right): Annunciation, a relief by *Benedetto da Maiano*. Several monuments, including that of 'Marinus Curialis Surrentinus Terrenovæ comes', 1490, who founded this chapel. — 5th CHAPEL on the left: John the Baptist, by *Giovanni da Nola*. — The CHAPEL OF THE MADONNA (adjoining the right transept) contains the tombs of Cardinal Pompeo Colonna, viceroy of Naples (d. 1532), and of Charles de Lannoy (d. 1527), general of Charles V. — The adjacent CHAPEL OF THE HOLY SEPULCHRE contains a coarsely realistic 'Group in terracotta by *Guido Mazzoni*, surnamed *Modanino* (of Modena; d. 1518), representing Christ in the Sepulchre, surrounded by six life-size figures in a kneeling posture, all portraits of contemporaries of the artist: Sannazaro as Joseph of Arimathea, Pontanus as Nicodemus, Alphonso II. as John, beside him his son Ferdinand. — The CHOIR contains frescos by *Simone Papa the Younger*. The SACRISTY, behind the choir, is adorned with frescos by *Vasari*. The monuments of Alphonso II. and Guerello Origlia are by *Giovanni da Nola*.

The adjacent building, now occupied by public offices, was

formerly a Benedictine monastery, where the poet Tasso was kindly received when ill and in distress in 1588. The old chapter-house (shown to visitors by the sacristan), in the early-Gothic style with disfigurements of later date, is remarkable for its fine effects of light and shade. The beautiful intarsia work on the choir-stalls is by *Angelo da Verona*. — The Via di Montoliveto Nuova leads hence to the Toledo (see p. 41).

Returning to the point from which we started, we follow the Calata S. Trinità Maggiore to the LARGO S. TRINITÀ MAGGIORE (Pl. E, 4), where a lofty *Statue of the Madonna* was erected in 1748 in the tasteless style of the period. In this piazza is situated the church of *Gesù Nuovo*, or *S. Trinità Maggiore* (Pl. 50), in the form of a Greek cross, built in 1584, containing frescos by *Solimena* (History of Heliodorus, over the portal), *Stanzioni*, *Spagnoletto*, and *Corenzio*, and overladen with marble and decorations. A carpet-warehouse opposite the church, Largo S. Trinità Maggiore 12, contains the old refectory of the former monastery of *S. Chiara*, where a fine, though damaged, \*Fresco by *Giotto* and his pupils, representing the Miracle of the Loaves, is still preserved (not very accessible, but admission readily granted, 1/2 fr.).

Beyond the church of *Gesù* we reach the STRADA S. TRINITÀ MAGGIORE, one of the busiest streets crossing the Toledo (p. 41), and turning immediately to the right we pass through a gate to \**Santa Chiara* (Pl. 42; E, 4), originally erected by Robert the Wise in 1310, but almost entirely rebuilt by *Masuccio the Younger* (?) in 1318, and richly but tastelessly decorated in 1752. At the same time *Giotto's* frescos were whitewashed. The church contains handsome Gothic monuments of the Anjou dynasty, and other sculptures.

The \*INTERIOR, 92 yds. long and 35 yds. wide, is lofty and handsome, resembling a magnificent hall. To the left of the principal entrance is the monument of Onofrio di Penna, secretary of King Ladislaus (d. 1322), with a relief of the Madonna and hermits by *Baboccio*, converted into an altar. Above are a Madonna enthroned and the Trinity, by *Francesco*, son of Maestro Simone (about 1300). — In front of the organ, above, are tasteful reliefs from the life of St. Catharine, 14th cent., executed on a dark ground and resembling cameos. — Of the principal paintings on the ceiling, the first, the Queen of Sheba, and the second, David playing on the harp, are by *Seb. Conca*; the third, David sacrificing, by *Bonito*; the fourth, S. Clara putting the Saracens to flight, by *Francesco di Nura*. The last-named master also painted the high-altar-piece (the Sacrament) and the picture over the principal entrance (King Robert inspecting the church when building).

The second chapel on the left contains two sarcophagi: on the right is the tomb of Gabriel Adorno (d. 1572), an admiral under the Emperor Charles V.; on the left a tomb of the 14th century. — By the 3rd pillar to the left is the altar of the Madonna delle Grazie, with a fresco almost concealed by frippery, attributed to *Giotto*.

Near the side-door which leads out of the church on the left side is the small but graceful monument, by *Giov. da Nola*, of Antonia Gaudio, who died in 1530 at the age of 14, on the day appointed for her marriage.

With a beautiful epitaph by the poet Antonius Epicurus (d. 1555). The next aisle contains two tombstones of the 14th century. — The CAPPELLA

SANFELICE, adjoining the pulpit, which is borne by lions, is adorned with reliefs of the 13th cent. and contains a Crucifixion by *Lanfranco*, and an ancient sarcophagus with figures of Protesilaus and Laodamia which forms the tomb of Cesare Sanfelice, Duca di Rodi (d. 1632). — The following CAPPELLA LONGOBARDI de la Cruz Ahedo contains on the left side a monument of 1529, and on the right a similar one of 1853.

At the back of the high-altar is the magnificent *Monument of Robert the Wise* (d. 1343), 42 ft. in height, executed by *Masuccio the Younger*. The king is represented in a recumbent posture, in the garb of a Franciscan, on a sarcophagus embellished with reliefs and supported by saints. In a niche above he appears again, seated on his throne. At the top is the Madonna between SS. Francis and Clara. The inscription, 'Cernite Robertum regem virtute refertum' is ascribed to Petrarch. — In the adjacent N. TRANSEPT is the monument of his second daughter Mary, sister of Johanna I., empress of Constantinople and Duchess of Durazzo, attired in her imperial robes. By the wall to the left, the tomb of Agnese and Clementia, the two daughters of the empress, the former having also been the consort of a titular emperor of Constantinople, Giacomo del Balzo, Prince of Taranto. In the left lateral wall, the tomb of Mary, infant daughter of Charles the Illustrious, who died in 1344. Here also is the fine tomb of Paolina Ranieri, the faithful friend of Giacomo Leopardi, with a life-size figure of the deceased, by *Car. Solari* (1878). — In the S. TRANSEPT, adjoining the monument of Robert the Wise, is that of his eldest son Charles, Duke of Calabria, who died in 1328, before his father, also by *Masuccio the Younger*. Farther on, to the right, is the monument of Mary of Valois, his queen, erroneously said to be that of her daughter Johanna I. — The Chapel adjoining the S. transept on the right is the burial-chapel of the Bourbons, in which six children of Charles III are interred.

The handsome *Clock-Tower (il Campanile)* of S. Chiara was formerly attributed to *Masuccio the Younger* or to his pupil *Giacomo de Sanctis* (14th cent.), and hence was long considered to prove that Naples was one of the heralds of the Renaissance. In reality it was not built till after 1600.

Farther on in the Str. S. Trinità Maggiore, we soon reach, on the left, the LARGO S. DOMENICO (Pl. E, F, 4), containing the palaces of (to the right) *Casacalenda*, *Corigliano*, and (to the left, beyond the square) *S. Severo*, and *Caviati*, and adorned with a tasteless *Obelisk*, surmounted by a bronze statue of the saint, executed by *Vaccaro* in 1737 from a design by *Fansaga*. The stairs to the left lead to a side-entrance of the church of S. Domenico, the principal entrance of which in the court of the Pretura, Vico S. Domenico, is generally closed.

**\*S. Domenico Maggiore** (Pl. 45; open 7-11 a.m. only), erected by Charles II. in 1289 in the Gothic style from the design of *Masuccio the Elder* (?), is one of the finest churches in Naples, notwithstanding the subsequent alterations it has undergone (the last in 1850-53). The church is 83 yds. long, 36 yds. wide, and 84 ft. high. It contains twenty-seven chapels and twelve altars, and presents an imposing appearance with its handsome columns and rich gilding, but the flat ceiling of the 17th cent. does not harmonise well with the rest of the edifice. The most distinguished families of Naples have for centuries possessed chapels here, with numerous monuments, which are as important examples of early Renaissance sculpture as those in S. Chiara are of Gothic art.



The 1st Chapel to the right (wall of the entrance), that of the *Saluzzo*, formerly of the *Carafa* family, contains an altar-piece (Madonna with SS. Martin and Dominicus and several of the Carafas) by *Andrea da Salerno*, freely repainted; also the rococo monument of General Filippo Saluzzo (d. 1852), and the chaste and simple monument of Galeotto Carafa (d. 1513) with medallion. — 2nd Chap.: altar-piece by *Agnolo Franco*; monument of Bishop Bartolommeo Brancaccio (d. 1341). — 3rd Chap.: the badly preserved frescos of this chapel, which also belongs to the Brancaccio family, represent the Crucifixion, Supper at Emmaus, Resurrection, Mary Magdalene, and John the Baptist, by *Agnolo Franco*. — 4th Chap., that of the Capece: Crucifixion by *Girolamo Capece*.

The \*CAPPELLA DEL CROCEFISSO (the 7th) contains handsome monuments of the 15th century. The altar is covered with Florentine mosaic designed by *Cosimo Fansaga*. On the lower part of the altar is a relief of the \*Crucifix by *Tommaseo de' Stefani*, which according to tradition, thus addressed Thomas Aquinas: 'Bene scripsisti de me, Thoma: quam ergo mercedem recipies?' To which the saint replied: 'Non aliam nisi te.' Pictures on each side of the altar: on the right Bearing the Cross, on the left Descent from the Cross by an imitator of the Flemish style. To the left of the altar the \*Monument of Francesco Carafa (d. 1470) by *Agnello del Fiore*; on the opposite side another by the same master, completed by *Giovanni da Nola*. The small side-chapel contains the tomb of Ettore Carafa, Conte di Ruvo (d. 1511), with martial emblems and arabesques. The next chapel on the left contains the Madonna della Rosa, ascribed to *Maestro Simone*. On the opposite side is the beautiful \*Monument of Mariano d'Alagni, Count Buccichianico, and his wife Catarinella Ursino (d. 1447), by *Agnello del Fiore*. Adjacent to it is the monument of Niccolò di Sangro, Principe di Fondi, by *Domenico d'Auria*. — At the entrance to the sacristy, monuments of members of the family of Thomas Aquinas.

The \*SACRISTY has a ceiling-painting by *Solimena*, and at the altar an Annunciation, attributed to *Andrea da Salerno*. Around the walls, above, are forty-five large wooden sarcophagi with scarlet covers, ten of which contain the remains of princes of the house of Arragon. Among these are Ferdinand I. (d. 1494); Ferdinand II. (d. 1496); his aunt, Queen Johanna, daughter of Ferdinand I. (d. 1518); Isabella (d. 1524), daughter of Alphonso II. and wife of the Duke of Milan, etc. Also the coffin of Fernando Francesco d'Avalos, Marchese di Pescara, the hero of Ravenna and Pavia, who died of his wounds at Milan in 1525. The inscription is by *Ariosto*. Above the tomb are suspended his portrait, a banner, and a sword. His wife was the celebrated Vittoria Colonna, who after his death sang his praises in the island of Ischia (p. 112).

In the S. TRANSEPT the chapel of St. Hyacinth. Adjoining it is the \*Monument of Galeazzo Pandone (d. 1514) by *Giovanni da Nola*. — From the S. transept a door leads into a portion of the older church, which also contains some interesting monuments, particularly that of the Rota family, by *Giovanni da Nola*. Here also is the side-entrance mentioned at p. 49.

The HIGH ALTAR, adorned with Florentine mosaic, is by *Fansaga*, 1652.

In the N. TRANSEPT, above the chapel of the Pignatelli, are the monuments of Giovanni di Durazzo (d. 1323) and Filippo di Taranto (d. 1335), sons of Charles II., with a long inscription in leonine verse.

N. AISLE. The 8th Chapel (S. Maria della Neve) contains above the altar a beautiful \*Haut-relief with a statue of the Virgin, attended by St. Matthew and St. John, the best work of *Giovanni da Nola*, executed in 1536. Here is also the monument of the poet Giambattista Marini of Naples (d. 1625), well known for his bombastic style, with a bust by *Bartolommeo Viscontini*. — 7th Chapel, of the Ruffo Bagnara family: Martyrdom of St. Catherine, by *Leonardo da Pistoja*; tombs of Leonardo Tomacelli (d. 1529) and of Cardinal Fabricio Ruffo (d. 1829) who acted a prominent part in the events of 1799. — 6th Chapel: tombs of the Carafa. — 5th Chapel: of the Andrea. — 4th Chapel: tombs of the Rota family, with a \*Statue of John the Baptist by *Giovanni da Nola*, as a monument to the poet Bernardino Rota (d. 1575), with figures of the Arno and the Tiber by *Domenico Auria* (1600). — 3rd Chapel, to the left: Martyrdom of St. John by

*Scipione Gaetano*; tomb of Antonio Carafa, surnamed Malizia (d. 1438). — 2nd Chapel, in the bad taste of the 17th cent.: the miracle-working Madonna di S. Andrea. — 1st Chapel, to the left, by the entrance (S. Stefano): Christ crowning Joseph, by *Luca Giordano*; on the lateral walls an Adoration of the Magi, by a Flemish master; Holy Family, ascribed to *Andrea da Salerno*.

In the adjacent monastery the celebrated *Thomas Aquinas* lived in 1272 as professor of philosophy at the university which was then founded, and his lectures were attended by men of the highest rank, and even the king himself. His cell, now a chapel, and his lecture-room still exist. The monastery is now occupied by various public offices. The *Accademia Pontaniana*, founded in 1471 by the learned *Giovanni Pontano*, also meets here.

Ascending the Via Mezzocannona, which leads to the S. from S. Domenico, and then following the third cross-street to the right, we reach the Piazza di S. Giovanni Maggiore, in which rises the church of *S. Giovanni Maggiore* (Pl. F, 4), adorned with sculptures of the 16th century. The adjacent chapel of *S. Giovanni de' Papacoda* possesses a handsome Gothic portal dating from 1415.

The Cappella Sansevero lies to the N.E. of S. Domenico. Ascending to the right past S. Domenico, and taking the first lane to the right, we reach the Calata di S. Severo, the first lane on the left, at the beginning of which, No. 15, is the small church of *S. Maria della Pietà de' Sangri*, commonly called **La Cappella Sansevero** (Pl. 74; E, 4; the keys at a shop opposite; fee 1½ fr.), erected in 1590 by Francesco di Sangro to serve as a chapel for the adjacent Palazzo Sansevero, extended in 1613 by Alessandro di Sangro, Patriarch of Alexandria and Archbishop of Benevento, as a burial-place for the Sangro family, and in 1759 lavishly decorated with gold and sculpture by Raimondo di Sangro, Principe di Sansevero. There is no building in Naples in which such bad taste is displayed as in this chapel with its exaggerated magnificence, and unnatural and laboured allegories. It does not fail, however, to attract gaping admirers, and is certainly remarkable for great skill of workmanship.

The principal of these allegories, which was executed by *Francesco Queirolo* of Genoa, is the 'Man in the Net', from which with the aid of reason (a crowned genius) he disentangles himself, whence it is called *il disinganno*. It contains an allusion to Antonio di Sangro, who renounced the world and became a monk, after having lost his beloved wife Cecilia Gaetani. The latter is represented as Puditicia, nude, but slightly veiled, the work of *Antonio Conradini* of Venice (d. 1752). — The altar-piece is a Descent from the Cross, by *Francesco Celebrano* of Naples. — As another instance of extraordinary perversion of taste may be mentioned the figure of Christ enveloped in a winding sheet by *Giuseppe Sammartino* (1753), laid out in a chapel fitted up for the purpose.

From this point (or by S. Domenico to the right) we may ascend the side-street leading to the Via de' Tribunali (p. 55), where the cathedral and other important churches are situated.

We now return to the Largo S. Domenico (p. 49), in order to pursue our route along the Str. S. Trinità Maggiore, which is continued by the Str. Nilo and by the Str. S. Biagio de' Librai

(p. 53) farther on. Immediately to the right is **S. Angelo a Nilo** (Pl. 33; F. 4), erected in 1385; to the right of the high-altar is the \*Monument of the founder Cardinal Brancacci (d. 1428), by *Donatello* and *Michelozzo*, who have here blended the Gothic monumental character with the new style of the Renaissance.

The **STRADA SALVATORE** (the second street from the Largo S. Domenico to the right) descends hence to the right to the not far distant —

**University** (Pl. 32; F. 4; *Regia Università degli Studj*), founded in 1224 by the Emp. Frederick II., reconstituted in 1780 and removed to the Jesuits' College. It is one of the most ancient in Europe, and possesses five faculties, about 100 professorial chairs, a library, and natural history collections of which the mineralogical is the most valuable. It is attended by between 3000 and 4000 students. The library, on the upper floor, to the right, is open from 9 to 3 daily (librarian *Comm. Minervini*). The Court contains a few busts and the statues of Pietro della Vigna, chancellor of Frederick II., Thomas Aquinas, G. B. Vico, and Giordano Bruno, erected in 1863.

Leaving the university and proceeding in a straight direction, we reach the richly decorated church of **SS. Severino e Sossio** (Pl. 73; F. 4), in the Piazza S. Marcellino, built by *Mormandi* in 1490.

The roof is adorned with frescos by *Corenzio*, who is interred here, by the entrance to the sacristy. The choir-stalls, dating from the end of the 15th cent., are beautifully carved. Adjoining the choir to the right is the chapel of the Sanseverini, containing three monuments of three brothers, who were poisoned by their uncle in 1516, works of *Giovanni da Nola*. In a chapel near the choir, to the right, is the tomb of the historian Carlo Troya (d. 1858). In the N. transept are the monuments of Admiral Vincenzo Carafa (d. 1611) and the Duca Francesco de Marmilis (d. 1649). The N. aisle contains an altar-piece by *Andrea da Salerno*, in six sections, representing the Madonna with St. Justina and John the Baptist. By the entrance to the sacristy, in the last chapel of the right transept, the \*Tomb of a child, Andrea Bonifacio, ascribed to *Giov. da Nola*; opposite to it is that of Giambattista Cicara, by the same master, both with inscriptions by Sannazaro.

The monastery connected with this church has since 1818 been the depository of the *Archives* of the kingdom, which are among the most valuable in the world. Frescos and paintings by *Corenzio* adorn the interior. The 40,000 parchment MSS. (the oldest of which are in Greek) date from 703 onwards, and include the Norman, Hohenstaufen, Anjou, Arragonian, and Spanish periods. The documents of the Anjou period, 380,000 in number, form no fewer than 378 volumes. (Permission to inspect them must be obtained from the director of the Archives, the historian *Comm. Bart. Capasso*.) — The entrance to the cloisters is by a gateway to the right in the street ascending to the left of the church. We then traverse the arcades of the first two courts, and in the next we shall find the custodian between 10 and 3 o' clock ( $1\frac{1}{2}$ -1 fr.). The walls of the cloisters are adorned with nineteen \*Frescos,

unfortunately much damaged and of late badly restored, representing scenes from the life of St. Benedict. They are generally ascribed to Zingaro and his two supposed pupils, *Donselli* and *Simone Papa*, but Messrs. Crowe and Cavalcaselle assign them to a painter of Umbro-Florentine origin. The best of the series is that in grisaille representing the youthful saint on his way to Rome with his father and nurse. The others were probably carried out by assistants. (Best light in the forenoon.) In the open space in the centre is a fine plane-tree which is said to have been planted by St. Benedict, and on which a fig-tree is grafted.

Returning to the principal street (p. 51), the continuation of which is called the *STRADA S. BIAGIO DE' LIBRAI*, we pass the *Monte di Pietà*, or public loan-establishment, on the right, and several churches and palaces of little importance. After a walk of 5 min. we observe the broad *Strada del Duomo* diverging to the left (see p. 57), and leading to the *Via de' Tribunali*, which leads straight to the Castel Capuano mentioned below.

We continue to follow the *Str. S. Biagio*, which after 5 min. divides: to the right the *Str. S. Egeziaca a Forcella* leads to the *Porta Nolana* (p. 41); to the left is the *Str. dell' Annunziata* with the *Church of the Annunziata* (Pl. 35), erected in 1757-82 by L. Vanvitelli (frescos by Corenzio; tomb of the notorious Queen *Johanna II.*). Adjoining is the large *Casa dei Trovatelli*, or Foundlings' Home, shewn on application to the porter. It is the popular custom to visit this Home on April 24th and 25th. — The *Str. dell' Annunziata* is continued by the *Str. Maddalena*, which leads us to the piazza immediately within the *Porta Capuana*. On our right here is the gate (see below), opposite us is the church of *S. Caterina a Formello*, with a dome constructed in 1523, and on our left is the —

**Castel Capuano** (Pl. F, G, 3), founded by William I., and completed by Frederick II. in 1231 from a design by *Fuccio*, once the principal residence of the Hohenstaufen kings, and occasionally that of the Anjous. In 1540 Don Pedro de Toledo (p. 41) transferred the different courts of justice to this palace, where they remain to this day. The building is therefore commonly known as *I Tribunali*. A visit to some of these courts affords the traveller a good opportunity of becoming acquainted with the Neapolitan national character. The prison of *La Vicaria*, of evil repute, was formerly below the criminal court. The chief entrance is on the other side, opposite the *Via de' Tribunali* (p. 55).

The **\*Porta Capuana**, built by Ferdinand I. of Arragon about 1484, was designed by the Florentine *Giuliano da Maiano*, and is one of the finest Renaissance gateways in existence. On the entry of Charles V. in 1535 it was restored and decorated with sculptures on the outside by *Giovanni da Nola*. Like most of the other gateways at Naples, it is flanked by two handsome round towers.

Past the outside of this gate runs the *Corso Garibaldi*, which extends from the sea to the *Strada Foria* (see p. 43). Near the gate is the station of the branch-line to Nola-Baiano (Pl. G, 3; p. 179).

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A little way beyond the *Porta Capuana* are situated the **Cemeteries**, the newest of which, the *\*Campo Santo Nuovo* (Pl. I, 1),  $1\frac{1}{2}$  M. from the gate, deserves a visit. (One-horse carr. thither, see p. 24, from the gate and back, 2 fr.) The lower entrance may be reached by the tramway (p. 24) to *Poggio Reale*; the main entrance is at the top of the hill. It was laid out by the French, and extended in 1837 at the time of the cholera. The situation is very beautiful, commanding delightful *\*Views* of Naples, the sea, and the luxuriant district towards Mt. Vesuvius, on which the black lava stream which destroyed S. Sebastiano in 1872 is distinctly recognisable. The cemetery contains comparatively few monuments of individuals, but a great many erected by guilds and societies, most of which are in the form of chapels with niches resembling the Roman columbaria for the reception of the dead. Some of them present an imposing appearance, but few display much taste. — The cemetery presents a most animated and interesting spectacle on All Souls' Day (2nd Nov.).

The old cemetery (*Campo Santo Vecchio*; Pl. H, 1) is now used for the interment of the poor only, for which two extensive courts with 366 vaults, one for every day in the year, are set apart. — Close by is the cypress-clad *Cholera Cemetery*, where in 1836-37 about 18,000, and in 1884 7000 victims of this terrible epidemic were buried.

The well-kept **Protestant Cemetery** (*Cimitero Protestante*; Pl. G, 2) lies on the road to the *Campo Santo Vecchio*, about  $\frac{1}{4}$  M. from the *Porta Capuana*. (Visitors knock at the gate,  $\frac{1}{2}$  fr.) A very large proportion of the names observed here are English, German, and American. — In the neighbourhood, in the *Strada Vecchia di Poggio Reale* (Pl. H, 2), is the small Jewish Cemetery.

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Starting from the piazza within the *Porta Capuana*, and passing in front of the dome-covered church of S. Caterina, we now follow the *STRADA CARBONARA*, which leads in 8 min. to the *Strada Foria* (p. 43). Above us, on the right, at the point where the street narrows, rises the church of —

*\*S. Giovanni a Carbonara* (Pl. 54; F, 3; side-entrance reached by ascending the stairs and turning to the right), erected in 1344 from a design of *Masuccio the Younger* (?), and enlarged by King Ladislaus.

The *\*Monument of King Ladislaus* (d. 1414), considered the masterpiece of *Andrea Ciccione*, erected by Johanna II., the king's sister, stands at

the back of the high-altar, and is of very imposing general effect, as well as carefully executed in the details. Above is the equestrian statue of Ladislaus; in a recess below, a sarcophagus with the king in a recumbent posture, receiving the benediction of a bishop (in reference to the removal of the excommunication under which the king lay at his death); underneath, Ladislaus and Johanna; and the whole is supported by statues which represent the virtues of the deceased. The altar was restored in 1748.

The CHAPEL DEL SOLE, behind this monument, contains the "Tomb of the Grand Seneschal Sergianni Caracciolo, the favourite of Johanna II., murdered in 1432, also by *Ciccione*. It was erected by his son Trojano, and reveals traces of the dawn of the Renaissance. Inscription by *Lorenzo Valla*. The frescos, scenes from the life of Mary, are by *Leonardo di Bisuccio* of Milan (d. about 1450), one of the last pupils of Giotto. — The CHAPEL OF THE CARACCIOLI ROSSI, to the left of the high-altar, a circular temple erected and ornamented in 1516-57 from the designs of *Girolando Santacroce*, contains statues by *Giov. da Nola*, *Girol. Santacroce*, and *Pietro della Plata* (altar-reliefs), and the monuments of Galeazzo to the left, and Colantonio Caracciolo opposite, by *Scilla* and *Dom. d'Auria* respectively. — The SACRISTY contains fifteen scenes from the history of Christ by *Vasari*, 1548. — Adjoining the entrance to the sacristy from the church is a Madonna delle Grazie, a handsome statue executed in 1571. — On the same side, farther on, is a large altar in the form of a chapel, called the \*CHAPEL OF ST. JOHN THE EVANGELIST, with good Renaissance sculptures of the 15th century, renewed in 1619 by *Al. Miraballo*. — The above list by no means exhausts the interesting monuments in the church.

The CONGREGAZIONE DI S. MONICA, with a separate entrance at the top of the flight of steps leading to the church, contains the monument of Prince Ferdinando di Sanseverino by *Andreas de Florentia*.

Near S. Giovanni a Carbonara was once the arena for gladiator-combats, of which, in the time of Johanna I. and King Andreas, Petrarch was a horror-stricken spectator.

We now return to the Castel Capuano (p. 53).

From the Piazza de' Tribunali, opposite the principal entrance to the Castel Capuano, the busy VIA DE' TRIBUNALI (Pl. F, E, 3, 4) leads in a nearly W. direction towards the Toledo. Following this street, we pass (on the left) the Gothic entrance of the *Ospedale della Pace*, and soon reach the small piazza of *S. Gennaro* on the right, the column in which was erected after the appalling eruption of Vesuvius in 1631 (p. 121) to commemorate the succour rendered by St. Januarius. On the summit is the bronze figure of the saint by Finelli.

We next ascend the flight of steps to the cathedral (principal entrance in the new Via del Duomo, see p. 57).

The \*Cathedral (Pl. 46; F, 3), which is dedicated to *St. Januarius* (*S. Gennaro*), was begun in 1272 by Charles I. of Anjou on the site of a temple of Neptune, continued by Charles II. after 1294, and completed by Robert, grandson of the founder, in 1314. It is in the French-Gothic style, with lofty towers and pointed arches. The principal façade, the portal of which dates from 1407, is at present undergoing restoration, and is being provided with towers. In 1456 the church was nearly destroyed by an earthquake, but was afterwards rebuilt by Alphonso I. During the 17th and 18th

centuries it underwent frequent alterations and restorations, but it still retains many of its original characteristics. The edifice is a basilica, the aisles of which have a Gothic vaulting.

The ceiling-paintings of the NAVS are by *Santafede* (the square ones) and *Vincenzo da Forti* (oval); the frescos on the upper part of the lateral walls are by *Luca Giordano* and his pupils. St. Cyril and St. Chrysostom are by *Solimena*. Over the principal entrance are the tombs of (l.) Charles I. of Anjou and (r.) Charles Martel, King of Hungary, eldest son of Charles II. and his wife Clementia, a daughter of Rudolph of Hapsburg, erected by the viceroy Olivarez in 1599. Above the side-doors are paintings by *Vasari* (1546), representing David playing the harp, and the patron-saints of Naples; the heads are portraits of Pope Paul III. and other members of the Farnese family.

In the S. AISLE is the "Chapel of St. Januarius (the 3rd), commonly known as the *Cappella del Tesoro*, adorned with a marble façade and magnificent large brazen doors. On the right and left are two lofty columns of greenish marble, and above is the inscription: 'Divo Januario, e fame bello, peste, ac Vesuvi igne miri ope sanguinis erepta Neapolis, civi patrono vindici.' The chapel was erected in consequence of a vow made during the plague in 1527. The work was begun in 1608 and completed in 1637 at a cost of a million ducats (about 225,000 l.). The best time to see it is shortly before 12, the hour when the church closes.

The interior of the chapel, which is in the form of a Greek cross, is richly decorated with gold and marble, and contains eight altars, forty-two columns of broccatello, magnificent doors, five oil-paintings on copper by *Domenichino*, and several frescos from the life of St. Januarius. The first four representations, however, alone (tomb of the saint; his martyrdom; resuscitation of a youth; sick persons healed by oil from a lamp which had hung before the tomb of the saint) are entirely by *Domenichino*, who along with *Guido Reni* and *Lanfranco*, intimidated by the threats of their jealous Neapolitan rivals, Spagnoletto and Corenzio, abandoned the task of painting the dome. — The Sacristy of the Tesoro contains pictures by *Stanzioni* and *Luca Giordano*; a costly collection of ecclesiastical vestments and sacred vessels; the silver bust of St. Januarius, executed for Charles II. in 1306; forty-five other busts in silver of the patron saints of the city, and other valuable relics. — In the tabernacle of the high-altar, which is adorned with a carefully covered relief in silver representing the arrival of the saint's remains, are preserved two vessels containing the *Blood of St. Januarius*, Bishop of Benevento, who suffered martyrdom under Diocletian in 305 (comp. p. 102). The liquefaction of the blood, which according to the legend took place for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, is the occasion of the greatest festival of Naples and takes place three times annually during several successive days (1st Saturday in May, in the evening, 19th Sept., and 16th Dec., between 9 and 10 a. m.). According as the liquefaction is rapid or slow it is considered a good or evil omen for the ensuing year. Travellers by applying to the *Sagrestano* may often secure a good place near the altar during the solemnity.

In the S. aisle, farther on, is the *CAPPELLA BRANCA* (the 5th), which contains the handsome tomb of Cardinal Carbone (d. 1406) by *Ant. Boccio*. — In the S. TRANSEPT is the chapel of the Caraccioli, with the monument of Cardinal Bernardino Caraccioli (d. 1268).

At the back of the transept, to the right, is the entrance to the "CAPPELLA MINUTOLI (open 6-8 a. m. only), in the Gothic style, constructed by *Masuccio the Elder* (?), the upper part adorned with paintings by *Tommaso degli Stefani* in the 13th cent. (frequently retouched), the lower part by an unknown master; monument of Card. Arrigo Minutoli (d. 1301), and other tombs of the 14th and 15th cent.; triptych of the Trinity on the altar, a good early Sienese work. — The adjoining *CAPPELLA TOCCA* contains the tomb of St. Asprenas, one of the first bishops of Naples.

Beneath the high-altar (staircase to the right, with brazen doors) is the richly decorated "CONFESSIO, or Shrine of St. Januarius, with ancient

columns and beautiful marble covering, containing the tomb of the saint. The tasteful ornamentation, by *Tomaso Malvito* of Como (1504), should be remarked. Facing the shrine, to the left, is the kneeling figure of Cardinal Oliviero Carafa, who erected the chapel in 1492-1506, probably also by *Malvito*. — Fresco on the ceiling of the choir by *Domenichino*, the Adoration of the Angels.

The Gothic chapel of the Capece Galeota, to the left of the high-altar, contains a painting of Christ between St. Januarius and St. Athanasius, 15th century.

In the N. TRANSEPT, by the door of the sacristy, are the tombs of (r.): Innocent IV. (d. 1254 at Naples), erected by the Archbishop Umberto di Montorio in 1318, restored in the 16th cent.; Andreas, King of Hungary, who was murdered by his queen Johanna I. at Aversa, as the inscription records: 'Andreas Caroli Urberti Pannoniae regis f. Neapolitanorum regi Joanne uxoris dolo laqueo necato Ursi Minutilli pietatis hic recondito'; (l.): Pope Innocent XII. (Pignatelli of Naples; d. 1696).

In the N. AISLE, near the transept, is the Cappella de' Seripandi, adorned with an 'Assumption of the Virgin, by *Pietro Perugino* (1460). — We next reach the entrance to Santa Restituta (see below). — In the 2nd chapel: Entombment, a relief by *Giovanni da Nola*; above it St. Thomas, by *Marco da Siena*. — In the vicinity (in the nave) is the Font, an ancient basin of green basalt, with Bacchanalian thyrsi and masks.

Adjoining the cathedral on the left, and entered from it by a door in the left aisle (when closed, see p. 1/2 fr.), is the church of 'Santa Restituta' (Pl. 71; F. 3), a basilica with pointed arches, occupying the site of a temple of Apollo, to which it is probably indebted for the ancient Corinthian columns in the nave. This was the cathedral of Naples prior to the erection of the larger church.

The foundation, erroneously attributed to Constantine the Great, dates from the 7th century. When the cathedral was built this church was shortened, and in the 17th cent. it was restored. In the Chapel S. Maria del Principio, at the farther extremity, to the left, is an ancient 'Mosaic of the Virgin with St. Januarius and Sta. Restituta, restored in 1322, and considered the earliest in Naples; whence the name 'del Principio'. On the lateral walls two remarkable bas-reliefs from an altar-screen, supposed to date from the 8th cent., each in fifteen compartments; to the left the history of Joseph; to the right above, St. Januarius, then Samson; beneath, St. George. — At the back of the high-altar the Virgin with St. Michael and Sta. Restituta, by *Silvestro Buono* (?), a good work of a mixed Umbrian and Neapolitan style (forged inscription; painted after 1500). — The small dome of the chapel S. Giovanni in Fonte (closed) to the right, said to have been erected by Constantine in 333, formerly the baptistery of the church, is adorned with old, but frequently restored mosaics of Christ, the Virgin, etc. — The altar-piece, the Baptism of Christ, by *Silvestro Buono* (?). — On the ceiling of the nave a fresco by *Luca Giordano*: the body of Sta. Restituta being conveyed by angels in a boat to Ischia.

The principal façade of the cathedral (portal, see p. 55), which is approached by a flight of steps, looks towards the new and broad STRADA DEL DUOMO (Pl. F. 3), a street diverging from the Strada Foria (p. 43) and running nearly parallel with the Toledo. Many of the densely packed houses of the old town were demolished to make way for this street, and it is to be extended down to the sea. Adjoining the cathedral, on the right as we leave the church, is the extensive *Archiepiscopal Palace* (Pl. 13; F. 3), erected in the 13th cent., and entirely restored by Cardinal Filomarino in 1647. The principal façade looks to the Piazza Donna Regina.

In the Str. Anticaglia (Pl. F. 3) are the remains of an ancient Theatre, in which the emperor Nero appeared as an actor, one apparently of considerable extent, of which two arches still exist



On the right in the Via del Duomo is the **Palazzo Cuomo** (Pl. F, 4), rebuilt by Prince Satriano, and opened in 1887 as the 'Museo Civico Gaetano Filangieri, Principe di Satriano', with a collection of weapons, majolica, and other objects of industrial art.

We now return to the **STRADA DE' TRIBUNALI**. After a few paces, we observe the small *Largo Gerolomini* on the right, with the church of **S. Filippo Neri** (Pl. 47; F, 3), or *de' Gerolomini*, erected in 1592-1619, and overladen with ornament.

Over the principal entrance: Christ and the money-changers, a large fresco by *Luca Giordano*; high-altar-piece by *Giovanni Bernardino Siciliano*; lateral paintings by *Corenzio*. The sumptuous chapel of S. Filippo Neri, to the left of the high-altar, contains a ceiling-fresco by *Solimena*; and that of St. Francis of Assisi (4th chap. to the left) a painting by *Guido Reni*. Near the latter, at the base of a pillar in the nave, is the tombstone of the learned Giambattista Vico, b. at Naples 1670, d. 1744. The sacristy (entrance to the left) contains paintings by *Andrea da Salerno*, *Corrado*, *Domenichino*, *Salimbene*, *Guido Reni*, and others.

To the right, farther on, is situated **S. Paolo Maggiore** (Pl. 67; F, 3), approached by a lofty flight of steps, and built in 1590 by the Theatine *Grimaldi* on the site of an ancient temple of Castor and Pollux. The beautiful portico of the temple remained *in situ* till it was destroyed by an earthquake in 1688, and two Corinthian columns with part of the architrave are still to be seen. The church contains numerous decorations in marble, and paintings by *Corenzio*, *Stanzioni*, *Marco da Siena*, and *Solimena*.

In the 2nd chapel on the left is the monument of the minister Donato Tommasi (d. 1831). In the 4th chapel to the left is the monument of Cardinal Zurlo (d. 1801), with a statue. The 5th chapel contains cabinets in which fifty-two relics of saints are preserved in velvet and gold cases. — In the passage to the sacristy (S. transept) is an old copy of Raphael's *Madonna del Pesce*. — The CLOISTERS are borne by twenty-four ancient granite columns. During the Roman period this was the central point of the city.

In the small piazza in front of S. Paolo, on the other side of the Via de' Tribunali, to the left, stands the church of **\*S. Lorenzo** (Pl. 57; F, 3), begun in the Gothic style by Charles I. of Anjou in 1266, to commemorate his victory over King Manfred at Benevento (p. 201), and completed by Robert I. in 1324. The site is that of the ancient *Basilica Augustalis*. The plan of the church, according to Vasari, was designed by *Maglione*, a pupil of Niccolò Pisano, but was altered by *Masuccio the Younger* in his peculiar style. The portal and the choir only are of the Gothic period, the nave having been almost entirely rebuilt in the 16th century.

INTERIOR. The large picture over the chief entrance, Jesus and St. Francis, is by *Vincenzo Corso*. — The Coronation of King Robert by St. Louis of Toulouse, with a predella (signed), in the 7th chapel to the right is by *Simone di Martino* of Siena. The same chapel contains the relics of some frescos in the Sienese style. — St. Anthony of Padua, in the chapel of that saint in the N. transept, on a gold ground, and St. Francis as the founder of his Order, in the chapel of St. Francis in the S. transept, both show traces of Flemish influence. The three statues of St. Francis, St. Lawrence, and St. Antony, and the Reliefs on the high-altar

are by *Giovanni da Nola* (1478). — In the retro-choir behind the high-altar, entering to the right, are the monuments of: (1) Catherine of Austria, first wife of Charles, Duke of Calabria (d. 1323), with a pyramidal canopy and adorned with mosaics, by *Masuccio the Younger* (?); (2) Johanna di Durazzo, daughter of Charles of Durazzo, and her husband Robert of Artois, both of whom died of poison on the same day, 20th July, 1387; below are three Virtues, above them two angels drawing aside the curtain. Then, in a closed space: (3) Mary, the young daughter of Charles of Durazzo, killed at Aversa in 1347. The two last monuments are also by *Masuccio the Younger* (?). By the entrance of the church, on the right, is the tombstone of the naturalist Giambattista della Porta (1550-1616).

The monastery connected with the church, now used as barracks, was once the seat of the municipal authorities, a fact recalled by the coloured arms of the different *Sedili*, or quarters of the town, which are still above the entrance from the street. The Cloisters, which we reach by entering a gate to the right of the church and then turning to the left in the entrance passage, contain the tomb of Ludovico Aldemoresco, by *Baboccio* (1414). The CHAPTER-HOUSE, which opens off the cloisters, is adorned with frescos representing all the saints of the Franciscan order. In 1343 Petrarch resided in this monastery; and Boccaccio, when in the church of S. Lorenzo, beheld the beautiful princess whom he praises under the name of Fiammetta.

In the direction of the Toledo, to the left, is situated **S. Pietro a Maiella** (Pl. 69; E, 4), in the Gothic style, erected by *Giovanni Pipino di Barletta*, the favourite of Charles II. (d. 1316; his tomb is in the left transept), but afterwards altered. In the adjacent monastery is established the **Conservatory of Music** (*R. Collegio di Musica*; Pl. 6), founded in 1537, which has sent forth a number of celebrated composers (e. g. Bellini), and was long presided over by Mercadante. A number of valuable MSS. of Paesiello, Jomelli, Pergolese, and other eminent masters are preserved here. The adjoining Piazza di S. Maria di Costantinopoli is embellished with a *Statue of Bellini* (Pl. E, 4). — Through the Porta Alba we reach the Piazza Dante on the Toledo (see p. 42).

#### IV. THE MUSEUM.

In the upper part of the town, in the prolongation of the Toledo, at the point where the street takes the name of Strada di Capodimonte, and where a street leading to the Piazza Cavour diverges to the right (comp. p. 42;  $1\frac{1}{4}$  M. from the Piazza del Plebiscito; omnibus to the Largo S. Ferdinando and Capodimonte, see p. 24), rises the **Museo Nazionale** (Pl. 9; E, 3), formerly called *Museo Reale Borbonico*, or *gli Studj*. It was erected in 1586 by the viceroy Duke of Ossuna as a cavalry-barrack, and in 1615 ceded by Count Lemos to the university, which was established there until 1780, when it was transferred to the Gesù Vecchio. Since 1790 it has been fitted up for the reception of the royal collection of antiquities and pictures, to which in 1816 Ferdinand I. gave the name of Museo Reale Borbonico. The history of the edifice is recorded on twelve marble slabs recently built into the wall of the vestibule.

Here are united the older and more recent collections belonging

to the crown, the Farnese collection from Rome and Parma, those of the palaces of Portici and Capodimonte, and the excavated treasures of Herculaneum, Pompeii, Stabiae, and Cumæ. These united collections now form one of the finest in the world; the Pompeian antiquities and objects of art in particular, as well as the bronzes from Herculaneum, are unrivalled.†

The Museum is open daily, except on national holidays (see p. xxi), May to Oct. 9-3, Nov. to April 10-4 o'clock; on Sundays (10-1) gratis, on other days admission 1 fr.; gratuities forbidden.

The present director is *Giulio de Petra*, to whose predecessor *Giuseppe Fiorelli* (now in Rome) is due the general arrangement of the museum as it now stands. Unimportant alterations are, however, still occasionally made, so that it is impossible to give here an absolutely accurate enumeration of the contents. No *Catalogue* has yet been published except for the coins, the weapons, and the inscriptions; but we may mention the '*Guide Général du Musée National*' which has been published by Dom. Monaco, the conservator of the museum, and which will be found useful in several respects (sold at the book-shops, price 5 fr.).

The ENTRANCE is in the street leading from the Toledo to the Piazza Ca'vour, opposite the Galleria Principe di Napoli (p. 42). Sticks and umbrellas must be given up at the *Garderobe*, to the left in the gateway. Tickets are obtained on the right. The officials, most of whom speak French, readily give information when applied to.

Permission to copy or study, which is always accorded to artists and scientific men, is obtained by strangers on showing their passports at the Segreteria (entered by the second door, on the second floor; public entrance to the library on the first floor, p. 78), where a similar permission may be procured for Pompeii and Pæstum. Free tickets for Pompeii (p. 126) are also to be had here.

The following is a sketch of the general arrangements: —

#### A. GROUND FLOOR (comp. Plan, p. 74).

Right Side: *Ancient Frescos* (p. 61); beyond them, *Inscriptions* and several large sculptures (p. 64); then *Egyptian Antiquities* (p. 65).  
Left Side: *Ancient Marble Statues* (p. 65); beyond them, the *Large Bronzes* (p. 71).

#### B. ENTRESOL.

Right Side: *Ancient Frescos* (p. 73); *Renaissance Objects* (p. 73); *Ancient Crystal* (p. 74); *Ancient Terracottas* (p. 74).  
Left Side: *Cumæan Antiquities* (p. 74).

#### C. UPPER FLOOR (comp. Plan, p. 75).

Right Side: *Copies of Pompeian Pictures* (p. 75), *Articles of Food from Pompeii* (p. 75); *Papyri* (p. 76); *Pictures* (p. 75; 1st section); *Engravings* (p. 77).  
Immediately opposite: *Library* (p. 78).

† The following letters indicate the origin of the different objects; B. Borgia collection, C. Capua, C. A. Amphitheatre of Capua, Cu. Cumæ, F. Farnese collection, H. Herculaneum, L. Lucera, M. Minturnæ, N. Naples. P. Pompeii, Pz. Pozzuoli, S. Stabiae.

Left Side: *Coins* (p. 78); *Pictures* (p. 79; Neapolitan and foreign); *Museum Santangelo* (p. 80) and *Vases* (p. 81); *Small Bronzes* (p. 82); *Gold and Silver Ornaments and Gems* (p. 83).

The following description begins with the right or E. side of each floor.

### A. Ground Floor.

Leaving the entrance-gateway, we pass through a glass-door, where tickets are given up, into a large VESTIBULE with several ancient statues from the Farnese collection. At the end of the vestibule are the stairs ascending to the upper floors. — The following are the most interesting statues in the vestibule: On the right, by the entrance, Alexander Severus; left, a Melpomene from the theatre of Pompey at Rome, erroneously restored as Urania. By the staircase, right, Flora; left, Genius of the city of Rome. At each of the two doors leading to the court are two figures with the toga; by the staircase two river-gods. In the staircase above, two Venuses from the theatre at Herculaneum.

The **Collection of Ancient Frescos** (*Affreschi Pompeiani*) from Herculaneum, Pompeii, Stabiae, etc., which we first visit, occupies the right half of the groundfloor. These paintings occupy seven rooms and a corridor, being grouped in accordance with their subjects, and each group is furnished with a Roman numeral. These works are, with the exception of painted vases and mosaics, almost the only specimens of ancient painting which have come down to us, and are therefore of extreme value. They are our sole informants with regard to the ancient style, colouring, and treatment of light and shade. Many of them are beautifully conceived, and executed with an easy, masterly touch, and they include landscapes, historical and mythological subjects, genre-paintings, architectural drawings, and animal and fruit-pieces. Although mere decorative paintings of a small provincial Roman town, they suffice to show how thoroughly the profession was imbued with artistic principles. Some of the representations may be copies from celebrated or favourite pictures, but the style is such as entirely to preclude the idea that they were mechanically copied or stencilled. The rapid, easy execution and absence of minute detail prove that they were intended for effect, and not for close inspection. Their state of preservation of course varies greatly (comp. *Introd.*, pp. xl-xliii).

I. Room (immediately to the right of the place where tickets are given up; 1st door), a long corridor: Architectural mural decorations. Those on the left side, the farther end, and the farther part of the wall on the right are nearly all from the Temple of Isis at Pompeii.

II. Room: Animals, fruit, still-life, attributes of gods, etc. — The gallery of inscriptions (p. 64) has an entrance here. We now return through the 1st Room to the principal collection. — The following rooms contain the mythological and genre representations.

Their enumeration is in the order denoted by the Roman numerals above on the walls.

III. Room: xv. \*Girl gathering flowers. Two heads of Medusa. xvi-xviii. Sea-gods. In the corner a \*Nereid on a sea-panther. On the window-wall Phryxus and Helle. Two glazed tables exhibit a well-arranged collection of colours found at Pompeii. xx. Sacrifice to the Lares. — xxi, xxii. Sacrifice to Isis and scenes in the Egyptian style, from Herculaneum. — In the passage to the following room: xxiv. Ulysses carrying off the Palladium from Troy; under it, Scipio and the dying Sophonisbe. — In the second passage: xxvi. \*Medea brooding over the murder of her children; above, Medea with a sword. Opposite: xxvii. Meleager and Atalante.

IV. Room: (1.) xxviii Hercules supported by Priapus and Omphale. xxviii, xxix. Perseus releasing Andromeda. xxx. (below) Hercules, Dejanira, and the Centaur Nessus. xxxi. \*Finding of the young Telephus suckled by the hind (from Herculaneum). Wounded Æneas. — In the passage to the room of the mosaics: xxxii. The infant Hercules strangling the snakes sent by Juno. xxxiii. \*Four important scenes from Herculaneum: Triumphant actor, with his mask exhibited as a votive offering; Achilles and Antilochus (or Patroclus); Concert; Attiring of a bride. Also genre-scenes from Pompeii (paintress, etc.). — xxxiv. Admetus and Alcestis receiving the answer of the oracle. — In the passage: xxxv. Comedy scenes. xxxvi. Chastisement of Dirce by Amphion and Zethus (same subject as the Farnese Bull, p. 64). Phædra and Hippolytus. Cimon nourished from the breast of his daughter Pero (a favourite subject with modern artists, known as 'Caritas Romana'). — xxxvii. Theseus after the slaughter of the Minotaur. xxxviii. Scenes from the forum of Pompeii: in the centre, a school (chastisement of a pupil), baker's shop; small caricature of Æneas, Anchises, and Ascanius, represented with dogs' heads; pensive maiden, with pencil. Several admirable busts of youthful subjects, two of which (to the left) have been restored as a Pompeian baker and his wife. xxxix. \*Abduction of Briseïs from the tent of Achilles. \*Achilles being taught the lyre by Chiron. Ulysses unrecognised by Penelope. Achilles recognised at Scyros. — xl. Sacrifice of Iphigenia (from the 'House of the Tragic Poet'). \*Orestes and Pylades in presence of Iphigenia at Tauris. — Adjacent to this room is the —

V. Room. \*Mosaics. In the centre, on the floor: Fettered lion amid Cupids and Bacchanalian figures, from the House of the Centaur at Pompeii (p. 143). To the left, three recent discoveries from Pompeii: Doves, Lion, and Tiger. — On the entrance-wall, by the pillar: Theseus killing the Minotaur, three copies. Farther on, towards the window: in the centre, actor trained by a poet; above, skull, and other symbols, found on a table in a triclinium at Pompeii; on the left and right comedy scenes (by Dioscurides of Samos, according to the inscription); partridges; two cocks after

the fight. — Under the window: Animals of Egypt. — Farther on: \*Acratus (companion of Bacchus) riding on a lion; below, a \*Garland with masks; on the left, parrots; on the right, a wild cat with a partridge, and fish, all excellent mosaics from the house of the Faun (p. 144). — Farther on, a chained dog with the warning 'Cave Canem' (from the threshold of the 'House of the Tragic Poet', p. 138). — Right wall: a large niche, probably intended for a fountain; above it, Phryxus and Helle; on the left, the three Graces, the marriage of Neptune and Amphitrite; on the right, quarrel of Achilles and Agamemnon. — We now retrace our steps, and follow the arrangement of the pictures which is continued through the passages from the 3rd Room to the 6th, which adjoins it on the other side.

VI. Room: In the two passages, beginning next the window: xli-xliv. Rope-dancing Satyrs, \*Hovering Centaurs, \*Dancing Satyrs and Bacchantes, etc. — Farther on: xlv. \*Representations of Cupid ('Cupids for sale!'). xlvi. Marriage of Zephyrus and Chloris (Lat. Flora). xlvii. The three Graces. xlviii. Diana and Endymion (repeated several times); \*Diana with a bow, in a pensive attitude (pendant to the 'Girl gathering flowers' in Room III). — By the window to the left: xlix. Venus and Mars, several representations. Venus and Cupids. lii. Triumphal procession of Bacchus. Bacchus and Ariadne. — \*liii. Dancers.

VII. Room: lviii-lix. More ancient paintings from the tombs of Ruvo, Gnatia, Pæstum, Capua: lviii. Mercury as conductor of the dead. Funeral dance. lix. Samnite warriors in full armour, from Pæstum. Gorgon head with Messapian inscription. — lx. Narcissus in different attitudes. lxi-lxiii and lxv-lxvii. Landscapes from Pompeii, Herculaneum, and Stabizæ. lxviii. \*Vulcan showing Thetis the arms of Achilles (twice). lxx. Jupiter crowned by Victoria. lxxi. Io's arrival in Egypt. \*Jupiter and Juno on Mount Ida. Io watched by Argus. Mercury giving the Syrinx to Argus. lxxii. Five \*Drawings on Marble (monochromic) from Herculaneum: Achilles(?) in a quadriga; Œdipus with Antigone and Ismene(?); Latona with Niobe and other women of Cadmus playing at dice (purporting to be by Alexandros of Athens); Scene from a tragedy. Theseus rescuing the bride of Pirithous from a Centaur(?). Similar drawing from Pompeii: Fragment of a representation of the fate of Niobe and her children.

To the above collection belongs a corridor (entered from the vestibule of the Galleria Lapidaria, or by the 3rd door in the great vestibule) containing \*Ornamental Paintings (*Affreschi Ornamentali*) from Pompeii and Herculaneum, being mural decorations, some of them with raised stucco designs and reliefs. They are executed with taste and precision and deserve careful inspection.

In the semicircular space, lxxxi. Valuable collection of decorative masks. lxxxii. Pillar with paintings from the 'Fullonica' at Pompeii (p. 144), showing the different processes of the handi-

craft. The owl is the symbol of Minerva, the tutelary goddess of fullers. lxxxiv. \*Fragments of a wall from Herculaneum.

The two large central glass-doors of the vestibule on the right and left lead into Courts, filled with reliefs, statues, and architectural fragments, many of which deserve the notice of connoisseurs.

The wing connecting the W. part of the Museum with the E. (right) half contains the \***Gallery of Inscriptions** (*Galleria Lapidaria*, or *Sala del Toro*), which has other entrances both from the collection of the ornamental paintings and from the second room of the ancient pictures (p. 61).

The collection comprises upwards of 2000 Latin inscriptions, others in Oscan, and engraved (*graffiti*) and painted (*dipinti*) mural inscriptions from Pompeii. The collection, which is arranged in accordance with the geographical situation of the different localities of discovery, consists chiefly of epitaphs, but also includes laudatory and other inscriptions. Among the bronze tables are the celebrated *Tables of Heraclea* (p. 218; No. 2480), bearing on one side regulations as to temple lands in the ancient Greek language, and on the other (inscribed at a later date) the Italian municipal laws promulgated by Cæsar in B. C. 46. Immediately to the right of the entrance are inscriptions in Oscan and other Italian dialects, among which No. 113,398 is that mentioned at p. 134 as found in the temple of Apollo at Pompeii. A cabinet contains leaden pipes with inscriptions from aqueducts, etc.

The following large sculptures are also placed here: to the left at the entrance a statue of Tiberius, to the right Atreus with the son of Thyestes (?), sometimes taken for Hector with the body of Troilus (comp. *Intro.*, p. xxxv).

In the **PRINCIPAL ROOM**, on the left, is the celebrated group of the \*\**Farnese Bull*, a work of the Rhodian sculptors Apollonius and Tauriscus, once in possession of Asinius Pollio, and found in 1546 in the *Thermæ of Caracalla* at Rome in a sadly mutilated condition. The restoration of the group was superintended by Michael Angelo. The two sons of Antiope, Amphion and Zethus, avenge the wrongs of their mother by binding Dirce, who had treated her with the greatest cruelty for many years, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness. The boldness and life of the group, originally hewn out of a single block of marble, is unrivalled in any other work of the same character (comp. *Intro.*, pp. xxxiii-xxxv). The new parts are the head of the bull, the Antiope, with the exception of the feet, the upper parts of Dirce and considerable portions of Amphion and Zethus.

Opposite, on the right side of the room, stands the so-called \*\**Farnese Hercules*, also from the *Thermæ of Caracalla*, where it was found in 1540. The legs were at first wanting, but were restored by Della Porta; twenty years later the genuine missing portions were discovered, and having been presented by Prince Borghese

to the King of Naples, were restored to the statue. The end of the nose, the left hand, and part of the left arm are new.

The hero holds in his right hand the golden apples of the Hesperides, the sign of his successful accomplishment of the eleventh of the labours imposed on him by King Eurystheus, and leans, faint and weary, on his club. The conception differs wholly from the triumphant victor of the early legend, and would alone stamp the work as one of a comparatively recent period. This conclusion is strengthened by the mannerism apparent in the over-strained effort to express great muscular strength. According to the inscription, it is the work of the Athenian Glycon, and was probably executed under the early emperors, possibly on the model of a statue by Lysippus.

Descending a staircase at the end of the front corridor of the Galleria Lapidaria, and passing through rooms with plaster-casts of Egyptian antiquities and one containing *Christian Inscriptions* from the catacombs of Rome and Naples built into the walls, we reach the **Egyptian Antiquities**, a considerable number of which were purchased from Cardinal Borgia's collection at Velletri.

**1st Room.** In the centre, Serapis, found in the vestibule of the Serapeum at Pozzuoli. Isis, a marble statuette from the temple of Isis at Pompeii, holding a sistrum and key of the Nile, with interesting traces of gilding and painting. Two coffin-lids. On the short wall, Ilorus with a dog's head. The cabinets contain a valuable collection of small statuettes.

**2nd Room.** In the centre: by the window, a granite tombstone with twenty-two figures in relief and hieroglyphics. Egyptian priest, a so-called 'Pastophorus', in black basalt. By the walls six glass cabinets with various kinds of trinkets, etc. To the right of the entrance, the second immured tablet is the so-called 'Table of Isis', from the temple of Isis at Pompeii. By the window-wall a papyrus with Greek writing, dating from the 2nd or 3rd cent., which with forty others was found at Memphis in a chest of sycamore wood, and contains names of the canal labourers on the Nile. Opposite the entrance a number of mummies of men, women, and children, some of them divested of their cerements and admirably preserved (the skull of a female mummy still retains the hair). Also the mummy of a crocodile. Marble bust of Ptolemy V.

The keeper also opens a lower room beside the stair-case, containing a cork-model of the temples at Paestum, and the model of a Pompeian house.

The left (W.) half of the ground-floor contains the valuable collection of marble sculptures and the bronzes.

The **\*\*Collection of Marble Sculptures** occupies the great corridor with three branches, and the rooms situated beyond the second branch. The new arrangement in accordance with the local and historical position of the works is practically complete. It is best to begin with the N. corridor (*third door on the left from the vestibule*), the —

**CORRIDOR OF THE MASTERPIECES** (*Portico de' Capolavori*), which contains the finest works in the collection, affording a review of the development of the ancient plastic art from the 5th cent. B.C. down to the reign of Hadrian and his successors. This part of the collection in particular supplies the visitor with an admirable illustration of the history of ancient art, and includes moreover several works of the highest merit.

On the right: — *\*Orestes and Electra*, a group which has given



rise to much discussion, probably belonging to the revived archaic style introduced by Pasiteles towards the end of the republic (Intro., p. xxxv). — *Pallas*, archaic style, from Herculaneum. — *Artemis*, an archaic statuette found at Pompeii, with numerous traces of painting (gold on the rosettes of the head-dress, red on the edges of the robe, the quiver-band, and the sandals). — \**Venus of Capua*, found at Capua in the middle of the 18th century.

It is uncertain how this statue, which greatly resembles the Venus of Milo in the Louvre, ought to be restored. The arms, the nose, and part of the mantle are modern. On Corinthian coins Venus, the tutelary goddess of the city, is represented in a similar attitude, in the act of using a shield as a mirror, but it is possible that the Capuan statue had a figure of Mars standing beside her, from whom she was taking his sword. It was at one time imagined that a figure of Cupid at the feet of his mother formed part of the original group, but this idea has been given up. The statue is held to be a work of the Roman period (as the representation of the pupil of the eye indicates), but was probably a copy of a Greek original.

*Adonis*, freely restored. — *Athlete*, from the palaestra of Pompeii, the left hand missing, as in other examples of the same statue; it is supposed to be a replica of the *Doryphorus* of *Polyclethus*; comp. Intro., p. xxxi.

\**Homer*, a beautiful bust, the finest of all the ideal representations of the great poet.

'I must own that nothing has ever given me a higher idea of Grecian sculpture, than the fact that it has been able to conceive and represent these features. A blind poet and minstrel — nothing more — was given. And starting with this simple theme the artist has made the aged brow and cheek instinct with supernatural mental effort and prophetic inspiration, combined with that perfect serenity which ever characterises the blind. Each stroke of the chisel is full of genius and marvellous vitality'. — *Burckhardt*.

In the middle: — \**Harmodius and Aristogeiton* (head of *Aristogeiton* ancient, but originally belonging to some other statue).

After the expulsion of Hippias in 510 B. C. the Athenians erected in the Agora statues of Harmodius and Aristogeiton, the slayers of the tyrant Hippiarchus. This group, the work of *Antenor*, was carried away by Xerxes in 480 and replaced in 478 by another executed by *Critias* and *Nesiotes*. The original statues were afterwards restored to Athens by Alexander the Great or one of his successors, and the two groups stood side by side in the market-place, where they were seen by Pausanias the historian (2nd cent. of our era). The statues in the museum are a copy of one or other of these groups, both of which were in bronze and probably alike in all essential details. — Comp. Intro., p. xxxii.

*Dying Amazon*, *Dead Persian*, *Dead Giant* (or *Gaul*?), and *Wounded Gaul*, of the Pergamenian school.

King Attalus I. of Pergamus, having in 230 B. C. gained a decisive victory over the Gauls who had invaded Mysia, erected on the Acropolis at Athens four groups of marble statues as a votive offering for his deliverance. These represented the triumph of civilisation and culture over brute force, as typified in the contests of the Gods and the Giants, the Athenians and the Amazons, the Athenians and Persians at Marathon, and lastly of Attalus himself and the Celts. They have been described by Pausanias (see above). The statues in this museum are undoubtedly parts of the original monument, and there are other figures from it at Rome and Venice. The time when they were brought to Italy is unknown, but cannot have been sooner than the capture of Athens by the Crusaders in 1205. (The exquisite reliefs recently discovered at Pergamus and now at Berlin were re-ected by Attalus in his own capital in commemoration of the same victory.)

\**Venus Callipygus*, so called from that part of her body towards which she is looking, found in the imperial palaces at Rome; the head, breast, right leg, right hand, and left arm are modern. — *Satyr*, carrying the child *Bacchus* on his shoulder.

On the left, four busts: \**Hera* (Farnese Juno), a head in the early style, austere in expression and the clearest representation extant of the ideal of Polyclethus (Introd., p. xxxi); it is a replica of a bronze original, in which the eyes were of some other material, and was intended to be joined to a statue. — *Antoninus Pius*, *Faustina*, *Caracalla*.

The adjacent room to the right contains at the entrance, to the right, *Brutus* and *Pompey*, two busts found in a house in Pompeii in 1869; a large basin in porphyry, torsi, dogs, leopards, boar sacrifices, and fragment of a gigantic figure resembling the Pergamian sculptures at Berlin.

Farther on to the right in the principal room: *Head of a Woman*. — \**Aeschines*, the Athenian orator (389-314 B. C.) and champion of Philip of Macedon against Demosthenes, a statue found in the Villa of the Papyri at Herculaneum.

Though the drapery is inferior to that of the admirable statue of Sophocles in the Lateran Collection at Rome, there is little doubt that this is a copy of an old Greek original. It was once erroneously called *Aristides*, but its resemblance to the herma of *Aeschines* with his name attached at the Vatican proves its identity.

*Pallas*, archaic, from Velletri. — *Juno*. — \**Torso of Bacchus*, a genuine Greek work. — \**Psyche of Capua*, sadly mutilated; she was probably represented with her hands bound behind her, being tortured by Cupid, but the state in which the figure now is makes certainty on this point impossible. — \**Torso of Venus*, another genuine Greek work, probably not much more recent than the *Venus of Knidos* by Praxiteles (4th cent. B.C.).

In the middle: — *Nereid*, on a sea-monster. — \**Agrippina the Younger*, mother of Nero, a sitting portrait-statue, made at an advanced age.

The artist has almost entirely suppressed the individuality of the notorious wife of Claudius, and has created a figure of great nobility. The face expresses mournful reflection and resignation. The attitude and mien, like those of the well-known statue of the elder *Agrippina* in the Roman Capitol, are an admirable example of the way in which noble Roman matrons liked to be represented. The hands are modern.

*Antinous*, the favourite of Hadrian.

The CORRIDOR OF PORTRAIT STATUES AND BUSTS, which we next enter, is sometimes called the *Portico dei Balbi*, from the statues of the noble family of that name, the most distinguished at Herculaneum.

In the middle of the corridor: 6211, 6104. *Equestrian Statues of M. Nonius Balbus and his Son* (of the same name) 'praetor and proconsul', found in the Basilica of Herculaneum. At the N. end to the right, several Dacians from the forum of Trajan at Rom

to the right and left: Genre figures of children; Sacrificing swine. — Farther on, to the left, Portrait statues from Herculaneum and Pompeii: 6234, 6231. Two orators from Pompeii; 6232 (fourth statue), *Statue of the Priestess Eumachia* of Pompeii, erected in her honour by the fullers. In the second division: \*6167. *M. Nonius Balbus*, the father; \*6168. *Viciria Archais*, the wife of Balbus, a stately matron. Farther on, a son and four daughters, on the same pedestal (a fifth daughter of the group is in the Dresden Museum). All of these are honorary statues which the municipal council of Herculaneum erected to the family in the theatre. — Opposite, Roman Portrait busts, in two rows. In the lower row: 6185-87. Three examples of a so-called *Seneca* (perhaps Callimachus?); *Regulus*; *Brutus* the younger; *Brutus* the elder; *Cicero*. Then Greek Busts, also in two rows. In the first row: 6149. *Alexander the Great*; 6157. *Themistocles*; 6158. *Ptolemy Soter*; 6160, 6161. *Euripides*; 6166. *Demosthenes*; in the second row: 6127. *Aratus*, the astronomer; 6128. *Zeno*; 6129. *Socrates*; 6130. *Lysias*; 6131. *Carneades*; 6133. *Sophocles*; 6135. *Euripides*; 6139. *Periander*; 6142. *Poseidon*; 6143. *Solon*; 6146. *Herodotus*; 6164. *Agathocles*. (Many of the busts, both Greek and Roman, are either unknown or erroneously named.) — In the centre, 6236. Double herma of an unknown Greek and Roman, and 6239. Double herma of *Herodotus* and *Thucydides*. Between these, two sitting statuettes, one of them representing the poet *Moschion*. — The room containing the Battle of Alexander here opens to the right (see p. 69), in front of the entrance to which: Two barbarians as supporters, in pavonazzetto, the heads and hands in basalt; in the entrance, to the left: 6414. *Euripides*, and 6415. *Socrates*, a herma with a Greek inscription; to the right, 6412. Head of an athlete (*Doryphoros*), and 6413. *Homer*. At the S. end, in the middle, a hunter; several portrait statues: 6233. *Statue of Marcus Holconius Rufus*, a Roman military tribune, and five times mayor of Pompeii.

We now pass by the statue of the younger Balbus into the —  
**CORRIDOR OF THE ROMAN EMPERORS** (*Portico degli Imperatori*), the arrangement of which begins at the farther end, by the entrance from the passage. It contains statues and busts in chronological order, of a more or less ideal character. Most of the heads are modern plaster casts, attached to the ancient torsos in a very hap-hazard manner, so that the names affixed have little authority. 6039. *Caesar*, 6040. *Augustus*, 6056. *Claudius*, 6072. *Trajan*. No. 6038, a colossal \*Bust of *Caesar*, is genuine, but there is no authentic *Augustus*: 6041. *Livia* (a misnomer), and 6044. *Drusus*, son of *Tiberius*, both from the Macellum at Pompeii. 6058. *Nero*, wrongly so called. 6060. *Claudius*, not *Galba*.

The SEVEN ROOMS beyond the Portico dei Balbi also have their contents arranged according to subjects. Among much that is mediocre there are a few works of great excellence. The ar-

rangement begins with the gods, in the room opposite the entrance to the collection of bronzes (p. 71).

I. Room: Jupiter, Juno, Apollo, Diana, Ceres. In the centre, 6281. *Apollo*, in a sitting posture, in porphyry, the head and hands in marble; a work of the decline of art during the imperial period, when a taste prevailed for rare kinds of stone which were difficult to work. Right: 6278. *Diana of Ephesus*, in yellow alabaster, the head, hands, and feet in bronze; her symbols indicate the fecundity of the goddess of nature. Left: 6262. *Apollo*, in basalt. Posterior wall: \*6266. *Jupiter*, a bust from the temple of Pompeii (p. 136); 6267. *Jupiter*, colossal half-statue from Cumæ; 6268. *Juno*; on the right, 6274. Herma of the ram-horned *Jupiter Ammon*.

II. Room: Venus, Mars, Mercury, Minerva, Bacchus. Among the numerous *Statues of Venus* (eight of them from Pompeii, including 109608, a statuette found in 1873, interesting from its being painted, and 6294, a statue from the Temple of Apollo mentioned at p. 134) are several with portrait-heads. In the centre, 6323. *Mars*, sitting. 6802. *Mercury*.

III. Room: Satyrs, Ganymede, Cupid, Cybele, etc. — Left: *Satyr* with a bunch of grapes; \*6329. *Pan* teaching Daphnis the flute; 6351, 6355. *Ganymede* with the eagle; 6352. *Hermaphrodite*, from Pompeii; \*6353. *Winged Cupid*, supposed to be a replica of an original by Praxiteles. In the centre: 6375. *Cupid* encircled by a dolphin, fountain-figure; 6374. *Atlas*, bearing the globe; 6358. *Paris*; \*6360. *Æsculapius*, from Rome. On the short wall: *Masks* of river-gods, once used as water-spouts. 6365. *Nymph* before the bath. Three *Priestesses of Isis*. 6369. *Cybele*, the mother of the gods; 6371. *Cybele* enthroned.

IV. Room: Statues of Muses from Herculaneum and Rome; several figures of Hercules. By the window, 6390. Head of *Ajar*. In the centre, 6405. *Amazon*, falling from her horse; 6407. *Equestrian Figure*, the opponent of the last; \*6406. *Hercules and Omphale*, a group in the genre style.

V. HALL OF THE FLORA. By the principal wall: \*6409. The *Farnese Flora*, found in the Baths of Caracalla at Rome, at the same time as the Hercules and the Bull (p. 64). It is probably a work of the early Roman empire, when the dubious taste for reproducing smaller Greek originals on a colossal scale had already manifested itself. The figure, however, is charming in spite of its huge proportions. As the head, arms, and feet were missing when the statue was found, and were restored by Giacomo della Porta, and afterwards by Albaccini and Taglioni, it is not improbable that the figure once represented a Venus instead of a Flora. It has also been suggested that it may be a 'Hora', a 'Dancing Muse', or a 'Hebe'. — In front of it is the \*\**Mosaic of the Battle of Alexander*, found in 1831 in the house of the Faun at Pompeii. This work, which is almost the only ancient historical composition in existence,

represents the battle at the moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry, and transfixes the general of the Persians who has fallen from his wounded horse. The chariot of the Persian monarch is prepared for retreat, whilst in the foreground a Persian of rank, in order to ensure the more speedy escape of the king, who is absorbed in thought at the sight of his expiring general, offers him his horse (Introd. p. xliii). — Also four statues of gladiators.

VI. Room: Reliefs. In the centre, \*6673. a beautiful *Marble Vase* with a relief: Mercury, followed by dancing Bacchanalian figures, gives the young Bacchus to a nymph to be brought up. According to the inscription it is the work of a certain *Salpion* of Athens; it was found at Formia, and was long used as a font in the cathedral of Gaeta (comp. Introd., p. xxxv). The traditions of a more archaic style have been applied here with great adroitness. — To the left of the entrance, also on a pedestal, 6670. a fountain enclosure with seven gods: Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules, and Mercury. There are also three other fountain enclosures in the centre. — By the wall, to the left of the entrance, 6556. an early Attic *Cippus*, of the middle of the 5th century. Then 6672, a beautiful *Trapezophorus* (pedestal of a table), with Centaur and Scylla; also *Sarcophagi*, *Fountain Masks*, and numerous *Oscilla*, or reversible marble discs and masks, which used to be hung up by way of ornament between the columns of peristyles. The glass-case to the right contains *Fountain Figures*, *Hermal Heads*, and other small figures.

VII. Room: Reliefs. Left: \*6682. Aphrodite, seconded by Peitho (persuasion), endeavouring to induce Helen to follow Paris (Alexander), who with Cupid stands before her, a Greek work; 6684. Bacchanal; \*6688. Youth with three maidens, usually termed Apollo with the Graces (or Alcibiades with three hetæræ); 6693. Sarcophagus: Bacchanalian procession. — On the pillar between the windows: 6704. Gladiator contests from the monument of Scaurus at Pompeii (p. 141); 6705. Sarcophagus with Prometheus and man as yet uninspired with life, surrounded by beneficent gods. — Third wall: 6715. Foot of a table (?), framed with Caryatides; to the right, fragment of an Old Woman in a crouching attitude. Above: 6713. *Banchetto d'Icario*, or Bacchus feasting with the Attic prince Icarus, the legendary founder of the Satyric drama ('Drama Satyrikon'); the train of the god includes the muse Melpomene, Silenus, and several Satyrs. Above: Cupids in the circus. — 6724. Nymph defending herself against a satyr. 6725. The Graces, Euphrosyne, Aglaia, and Thalia, and four other figures, named Ismene, Cycais, Eranno, and Telonnesus. Below: \*6726. a Bacchanalian procession. \*6727. *Orpheus and Eurydice*, with *Hermes*, in the infernal regions (see Introd., p. xxxii). — Fourth wall: Sarcophagi. 6753, 6757, 6763. Three representations of Asiatic

provinces. — In the centre: 6780. *Honorary Pedestal* from Pozzuoli, with figures representing fourteen towns of Asia Minor which the Emp. Tiberius rebuilt after an earthquake, each figure being furnished with its name. In the middle, two large *Candelabra*, with herons, and two Bacchic \**Vases*.

In the adjoining *PASSAGE* are handsome ornamental works in marble: \**Tables* with basins for fountains; candelabra, among which is a \**Stooping Sphinx* from Pompeii; feet of tables; tables. — From this passage we again enter the *Portico dei Balbi* (see p. 67).

At the S. end of the *Portico dei Balbi* is the entrance to the \**Collection of Bronzes*, most of which are from *Herculaneum*, and a few only from *Pompeii*. Their respective origins are distinguished by their different colours. The bronzes of *Herculaneum* are of a dark, black-green hue, while those of *Pompeii*, which were much more exposed to moisture, are oxydised, and of a light, bluish green colour. This collection is unrivalled, and deserves careful and repeated inspection. The number and magnitude of the works, the delicate treatment adapted to the material, and the skilful mastery of every kind of difficulty in casting and chiselling afford an excellent insight into the high development of this branch of art in ancient times.

**I. Room: Animals.** \*4887. *Colossal Horse's Head*, found at Naples, formerly in the *Palazzo S. Angelo*, and long supposed to be the cognisance of the city. It belonged to a horse which is said to have stood in the vestibule of the temple of Neptune (S. Gennaro), and to have been destroyed by the clergy on account of the veneration with which it was regarded. \*4904. *Horse* from *Herculaneum*, belonging to a quadriga, and reconstructed from minute fragments. 4886, 4888. Two *Deer*. 4899-4901. *Boar*, attacked by two dogs. Several animals once used as fountain-figures. — In the corners of the room: by the entrance, to the left, and by the opposite exit, two *Greek Hermae*, perhaps intended for a *palæstra*, the projecting props being for the support of wreaths. The first bears the name of the sculptor, Apollonius, son of Archias of Athens. At the entrance, on the right, 4896. So-called *Sappho*; opposite, \*4895. *Diana Shooting*, a half-figure from the Temple of Apollo at Pompeii; opposite the entrance, 4892. *Mercury*, in a sitting posture.

**II. Room: Statuettes.** In the centre: 4995. *Bacchus with a Satyr* (eyes inserted). Two equestrian statuettes: 4999. *Amazon*; 4996. *Alexander the Great*. \*4998. *Venus* arranging her hair, originally with a mirror in her left hand. 4997. *Flying Victory*, on a globe. 4994. *Angling Fisherman*, a fountain-figure. 5000. *Boy with goose*; 4993. *Boy with a lamp*. Behind the last: 111701. *Boy with a dolphin*. — In front: \*\*5003. So-called *Narcissus*, perhaps a Pan listening to Echo, one of the most charming antique statues extant, both in conception and execution, found in an unpretending private

house at Pompeii in 1862. \*111495. *Satyr with a wine-skin*, a fountain-figure found at Pompeii in 1879. \*5002. *Dancing Faun*, marking the time by snapping his fingers, found at Pompeii (p. 144). \*5001. *Silenus*, used as the bearer of a vase (with handle very unsuitably made in imitation of the body of a serpent), found at Pompeii in 1864; the air of exertion is admirably lifelike. — To the right of the right entrance to the following room: 110663. *Herma of L. Caccilius Jucundus*, a Pompeian banker (see p. 146), erected by his freedman Felix. — The window-cabinet contains a number of *Boys with pipes or masks*, once used as fountain-figures. *Silenus* with a panther and wine-skin. *Youthful Bacchus*. In the middle, bust of *Galba*, in silver. — In the cabinet to the right beyond the window are all kinds of *Fancy Figures*, chiefly gladiators. Small *Busts*: Demosthenes, Epicurus, Zeno, Augustus. Hands with quaint emblems, used as amulets to avert the danger of the 'evil eye'. Above these, *Lares* (household gods), youths adorned with wreaths and bearing drinking-horns and vases. — Opposite the window: *Statuettes of Gods*: Hercules, Victoria, Fortuna, Bacchus, Mercury, Minerva, Jupiter, etc. — Wall of the entrance: *Etruscan Mirrors*, the backs adorned with engraved scenes.

III. PRINCIPAL ROOM. In the centre: \*5628. *Drunken Faun*. On each side (Nos. 5627, 5626) copies of two statues of *Runners*, or, more probably, two *Wrestlers* about to engage. To the right beyond these: \*5630. *Apollo playing the lyre*, from Pompeii, a work of the archaistic school of Pasiteles, about the beginning of the Empire (p. xxxv). To the left beyond it, 5629. *Apollo Shooting*, from the Temple of Apollo at Pompeii (a companion-piece to No. 4895, p. 71). On the right before the last, \*\*5625. *Mercury Reposing*, a beautiful picture of elastic youth at a moment of relaxation; the wings attached to the feet and the remains of the caduceus in the hand identify the messenger of the gods. To the left before the last: \*5624. *Sleeping Satyr*. — Along the walls is a series of fine Greek portrait-heads (the enumeration begins at the door on the left and proceeds towards the left): 5588. *Unknown*. The following heads, as far as the opposite door, are believed to be portraits of the Ptolemies: 5590. *Ptolemy Lagi*; \*5592. So-called *Berenice*, admirably modelled (eyes and lips lined with silver when discovered); \*5598. *Female Head* with hair restored (erroneously called Ptolemy Apion); 5600 (by the door), *Ptolemy Soter*. The intervening statues are of little merit: 5593. *Claudius*; 5595. *Augustus*; the others have not been identified. — Farther on, by the wall facing the entrance, to the right of the door: 5602. *Heraclitus* (?), the philosopher; above, 5601. Portrait of a *Roman*. \*5603-5605. *Three Dancing Women*, from Herculaneum; 5607. So-called *Archytas* of Tarentum, with a fillet round his head; \*5608. *Archaic Head of Apollo*; 5609. *Livia*; 5610. *Head of a Greek Athlete*; \*5611. *Sacrificing Boy* (camillus); 5612. *Female Portrait Statue*;

5613. *Statuette of Apollo*; 5614. *Head of a Greek Athlete*. — Entrance Wall: 5615. *Statue of Nero Drusus, sacrificing*; \*5616. So-called *Head of Seneca* (perhaps Callimachus). \*5618. *Head of Dionysus*, probably the finest embodiment of the ideal of the older, bearded, or Indian Bacchus (comp. the relief, 'Banchetto d'Icaro', p. 70), as already accepted in the 6th cent. B.C.; this head was formerly called Plato, from its resemblance to the genuine busts of that philosopher. Above it: \*5617. *Young Tiberius*. 5619-21. *Three Dancing Women* from Herculaneum (see p. 72). \*5623. *Democritus* (?). Above, 5622. *Lepidus*.

IV. ROOM: Weapons. In the centre, \*5635. *Equestrian Statue of Caligula*, found at Pompeii (p. 138). Adjoining the door on the left: 5631. *Roman Portrait Head*; opposite, 5632. *Bust of C. Caesar*. — By the door on the right: 5634. *Bust of Scipio Africanus*; opposite, 5633. *Idealistic Greek Head*. — The cabinets contain a choice *Collection of Weapons* (detailed descriptions hung up at the entrance). — E. Wall: Greek armour, helmets, and weapons, found at Pæstum, Ruvo, and Canosa. — N. Wall: Helmets of gladiators and richly decorated armour from Pompeii and Herculaneum. Above these, 5673. *Helmet with the Taking of Troy*; 5669. *Shield with head of the Medusa*. — W. Wall: Italian weapons; among them a cock, a Samnite boundary figure from Pietrabbondante (Bovianum.) — S. Wall: Lead projectiles for slings, etc.

### B. Entresol.

The Entresol (Ital. Mezzanino) contains on the right a room with the latest frescos from Pompeii, farther on the Renaissance objects, and beyond them the ancient crystals and terracottas; on the left are the Cumæan collection and the 'Controlleria', or inspector's office. (This part of the museum is to be re-arranged.)

The most interesting of the **Pompeian Frescos** are the following: on the entrance-wall, to the left, Europa and the bull; Laocoon; Tavern scene with inscriptions; a curious caricature of an incident resembling the Judgment of Solomon. — Left Wall: Pyramus and Thisbe; Iphigenia and Orestes in Tauris; Jason before Pelias; Ulysses escaping from Polyphemus; above, Paris and Helen; Phædra; Medea. — Window Wall: Destruction of Niobe and her children. — Right Wall: Conflict between the Pompeians and Nucérines in the amphitheatre of Pompeii (see p. 127); Mars and Venus; Pygmies fighting with crocodiles and a hippopotamus; exhausted Bacchante. — Entrance-wall, to the right: Hercules and Nessus; Pan and nymphs playing upon musical instruments. Above, Theseus abandoning Ariadne; Cimon and Pero; Hercules and Auge.

The **Collection of Renaissance Works** (*Raccolta degli Oggetti del Cinquecento*) is arranged in the next room. Bust in bronze of Ferdinand of Arragon. Medusa after Canova. An altar with relief-



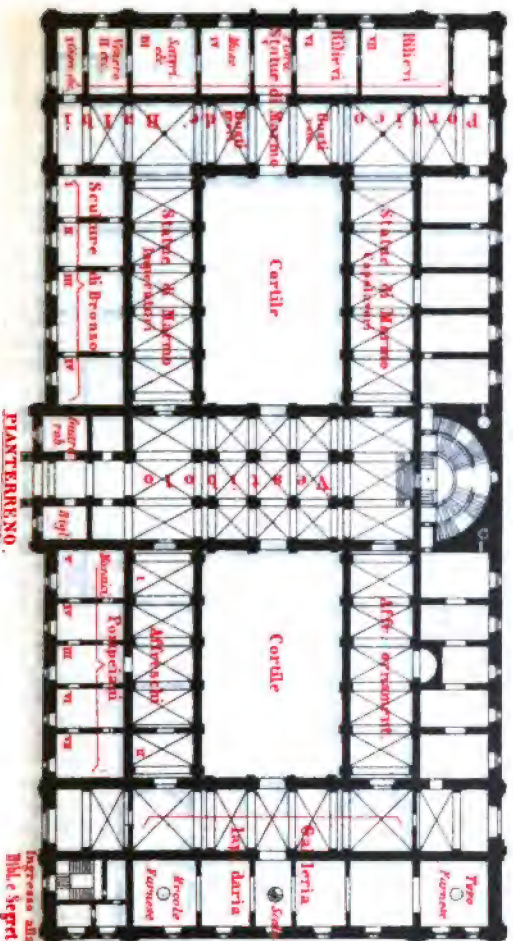
in marble of the German school, representing the Passion in seven sections. Indian and Chinese paintings, and other Asiatic curiosities.

The third room contains the **Collection of Ancient Crystal** (*Vetri*), the most extensive of the kind in existence, showing the numerous ways in which it was used by the ancients. Several panes of glass from the villa of Diomedes should be inspected; also a beautifully cut-glass \*Vase with white Cupids and foliage on a blue ground, discovered in 1837 in a tomb in the Street of the Tombs at Pompeii, when it was filled with ashes. [The removal of this collection to the upper floor, in order to make more room for the terracottas, has been contemplated for years.]

Adjacent is the **Collection of Ancient Terracottas**. — I. Room: Common earthenware articles for household use, from Pompeii. In the middle, \*Statuette in a sitting posture of a bearded man with a tragic aspect, from Pompeii. In the passage to the second room, on the left Artemis, right Medusa. — II. Room. Several Etruscan sarcophagi with recumbent figures on the lids. Numerous lamps. In the cabinets figures of small animals: horses, pigs, birds, also hands and other votive-offerings, such as are still to be seen in Roman Catholic churches: infant in swaddling-clothes, legs, right half of a human figure. Opposite the window, to the right, a colossal Juno; left, Jupiter from the small temple of Æsculapius at Pompeii (p. 151). Opposite the door of egress, to the right, the fragments of the celebrated Volscian relief from Velletri, in the ancient Italian style, with traces of colouring: warriors on horseback and in chariots. — III. Room, on the entrance-wall, to the right: Antefixæ and gargoyles; to the left, reliefs. On the window wall, to the left, drinking-vessels; below, two archaic antefixæ; to the right, below, Etruscan cists; above, heads with figures upon them. Opposite the entrance: small statuettes and busts, many of great excellence. Opposite the window, to the left, glazed clay vessels, lamps, and candelabra; to the right, vessels ornamented in relief, heads and figures. Above the cases, vessels embellished with figures.

The central story contains, on the left, the **Cumæan Collection**, which was purchased by the Prince of Carignano from the heirs of the Count of Syracuse and presented to the Museum. It consists chiefly of vases, terracottas, and bronzes found at Cumæ (see p. 108). By the window of the First Room an elegant jewel-casket in wood, with several gold ornaments. In the Second Room tables with small objects in bronze, gold, and crystal; an interesting head in wax from a Roman tomb. Among the vases at the window is a fine specimen of the later Attic style, under glass, representing a battle between Amazons and Greeks.

# MUSEO NAZIONALE.



PIANTE TERRENO.

Ingresso alla  
M. e Segret.

[illegible]

**PRIMO PIANO.**

## C. Upper Floor.

From the top of the stairs we first turn to the left to the E. wing. On opposite sides of the passage which we enter are two rooms containing *Copies of Pompeian Pictures, Remains of Food, and other objects from Pompeii.*

The copies of Pompeian pictures merit careful inspection, as they serve to convey an idea of the brilliant colouring of these ancient walls when they were first discovered. The Room on the Left is adorned with copies of the mural paintings in the amphitheatre of Pompeii, the originals of which are no longer extant. It also contains several glass cabinets with *\*Articles of Food and Objects in Common Use at Pompeii.* In the centre a handsome bottle with oil. In the round glass cabinet by the window: below, a double pan with meat; in the centre a glass vessel with barley; above, glass tubes with olives. — In the glass-cases to the right, beyond the window: net-work and netting-needles, straw sandals, purse containing three coins (found in the Villa of Diomedes), shells, etc. By the entrance-wall are several round loaves, one of which bears the baker's name, Celer, slave of Q. Granius Verus, stamped upon it. In the glass-cases by the left wall: grain, nuts, figs, pears, honey-comb, onions, etc.

Next, on the right, is the *Library of the Papyri.*

This collection was discovered in a villa near Herculaneum in 1752. The rolls were completely encrusted with carbonaceous matter, and it was only by slow degrees that the real value of the discovery was appreciated. About 3000 were discovered, of which 1800 only have been preserved. The thin layers of the bark (*libri*) of the papyrus plant, each of the breadth of one column of writing, are pasted together and rolled on rods, and the difficulties encountered in disengaging them may be imagined. The task was long attempted in vain, until the Padre Piaggi invented an ingenious machine by which the difficulty was removed. Several of these may be seen at work in the second room. About six hundred of these libri have been by degrees unrolled, and whatever of their contents has escaped obliteration has been published in the *Volumina Herculensis*. The library belonged to a follower of the Epicurean school, and the MSS. consist chiefly of treatises in Greek by the Epicurean Philodemus, a contemporary of Cicero, on nature, music, rhetoric, etc. There are also, however, considerable fragments of Epicurus himself, including a letter to a little girl, restored by Prof. Gomperz of Vienna, which is unique in its way. — Here, in a separate room, are also preserved the triptychs (about 300) found in a carbonised box at Pompeii in June, 1875, containing receipts for money advanced by L. Cæcilius Jucundus, a Pompeian banker.

In the room opposite copies of paintings are kept for sale.

Following the passage in a straight direction, we next enter the *\*First Section of the Picture Gallery*, containing paintings of the Italian schools (the Neapolitan excepted), and including several of the finest works in the collection. Catalogues at the entrance of each room.

I. Room (Roman School). \*5. *Claude*, Quay at sunset; 12. *School of Raphael* (?), Female Portrait; 27. *Sassoferrato*, Adoration of the Shepherds; 28. *School of Raphael*, Madonna delle Grazie; 47. *Pannini*, Charles III. entering St. Peter's at Rome; 51. *R. Mengs*, Ferdinand IV. at the age of twelve; 53. *Pannini*, Charles III. visiting Benedict XIV.

II. Room (Schools of Parma and Genoa). 2. *Bernardo Strozzi*

Portrait of a Capuchin; 10. *Parmigianino*, Holy Family; 11. *School of Correggio* (?), Study of a head; 12. *Parmigianino*, Madonna and Child; 15, 20, 35, 37. Other examples of *Parmigianino*.

III. Room (Schools of Lombardy and Parma). *School of Leonardo*, 11. John the Baptist, 15. Madonna with two donors of the picture; 16. *Parmigianino*, S. Clara; 17. *Cesare da Sesto*, Adoration of the Magi, one of the master's chief works (from Messina); \*18. *Leonardo's School* (not *Boltraffio*). The young Christ and John kissing each other; 19. *Same School*, Madonna (perhaps an early copy of the Madonna delle Roccie ascribed to Leonardo).

IV. Room (Venetian School). 1. *Alwise Vivarini*, Madonna with two saints (1485); \*5. *Bartol. Vivarini*, Madonna enthroned with saints (1465); 7. Ascribed to *Giorgione* (erroneously, according to Mr. Crowe), Portrait of a Prince Antonello of Salerno (?); 10, 13, 17, 25. *Bern. Belotto*, Architectural pieces; 11. *Jac. Bassano*, Venetian lady; \*15. *Sebastian del Piombo*, Pope Clement VII., sketch on slate; 19. *After Titian*, Pope Paul III. (Farnese), possibly an original, but much damaged; \*20. *Titian*, Pope Paul III. with Cardinal Alessandro and Ottavio Farnese, full of life, although somewhat sketchily handled; 23. *Titian*, Portrait of Alessandro Farnese, damaged; 24. *In the style of Titian*, Charles V.; \*32. *Moretto*, Christ scourged, a fine and carefully modelled little picture; 40. *School of Mantegna*, Suffering of Christ; \*46. *Mantegna*, St. Euphemia; 56. *Lor. Lotto*, Madonna with St. Peter Martyr. — Proceeding hence in a straight direction we reach the 7th and 8th, and, turning to the right, the 5th and 6th rooms.

V. Room. 1. *Salvator Rosa*, Christ and the Doctors in the Temple; 2. *Seb. del Piombo*, Holy Family, executed under the influence of Michael Angelo and Raphael (unfinished); \*3. *Correggio*, Madonna, named la Zingarella (gipsy, from the head-gear) or del Coniglio (rabbit), a charming idyllic composition, painted about 1520 (much darkened); 4. *Ant. van Dyck*, Portrait; \*5. *Titian*, Danae, painted at Rome in 1545, a voluptuous work, showing the master — at sixty-eight — still triumphing over every difficulty of art and possessed of all his youthful vigour; 6. *Correggio* (?), The Child Christ asleep.

\*7. *Correggio*, Betrothal of St. Catharine with the Infant Christ.

This work, painted in 1517-18, is known as 'Il piccolo Sposalizio' in contra-distinction to the picture at the Louvre. 'The religious meaning of the legend has sunk entirely into the background; the idea of the ecstatic vision of the Virgin saint, in which the betrothal symbolises the renunciation of the present and consecration for eternity, is lost in a cheerful scene of natural life'. — '*Correggio*', by Dr. Julius Meyer.

\*8. *Titian*, Pope Paul III., painted in 1543, and in excellent preservation.

'The pontiff's likeness is that of a strong man, gaunt and dry from age .... A forehead high and endless, a nose both long and slender, expanding to a flat drooping bulb with flabby nostrils overhanging the mouth, an eye peculiarly small and bleary, a large and thin-lipped th, display the character of Paul Farnese as that of a fox whose

wariness could seldom be at fault. The height of his frame, its size and sinew, still give him an imposing air, to which Titian has added by drapery admirable in its account of the under forms, splendid in the contrasts of its reds in velvet chair and silken stole and rochet, and subtle in the delicacy of its lawn whites.... The quality of life and pulsation so often conveyed in Titian's pictures is here in its highest development.... Both face and hands are models of execution, models of balance of light and shade and harmonious broken tones'. — '*Titian*', by *Crowe & Cavalcaselle*.

Ascribed to *Correggio* (erroneously), 9. Sketch of a Descent from the Cross; 10. Madonna and Child.

\*11. *Titian*, Philip II., probably painted in 1552-3 from a sketch made at Augsburg in 1550 by order of Charles V.

The first painting from this sketch was sent to England to assist Philip in his suit for the hand of Mary Tudor, and is now at Madrid; the Naples picture is the second version, and is hardly inferior to the first.

*Ribera*, 12. St. Sebastian, 13. St. Jerome listening to the trumpet of judgment, 14. St. Jerome; 15. *Guercino*, Magdalene; 16. *Rubens*, Monk.

VI. Room is devoted to the COLLECTION OF ENGRAVINGS (formed of the *Firmian* collection), consisting of 19,300 examples in 227 portfolios, which are exhibited by the custodian on application. This room also contains an admirable \*Bust of Dante in bronze, said to have been modelled from a cast taken from the poet's features after death, and three busts of Pope Paul IV. (*Carafa*) by *Giuliano della Porta*. On the walls are hung several \*Drawings and sketches by great masters, among which may be mentioned: *Michael Angelo*, Group from the frescos in the Cappella Paolina at Rome; *Raphael*, Madonna col divino amore (see below); *Michael Angelo*, Venus and Cupid; *Raphael*, Moses at the burning bush.

VII. Room. 1. *Ann. Carracci*, Pietà (copy); 2. *Schidone*, St. Sebastian; 3. *Jac. Bassano*, Raising of Lazarus; \*5. *Giulio Romano*, Holy Family, called Madonna del Gatto; 6. *Parmigianino*, Madonna ('a tempera'); \*7. *Giov. Bellini*, Transfiguration, with beautiful landscape; 10. *Marcello Venusti*, Copy of Michael Angelo's Last Judgment, before its disfigurement; \*11. *Perugino*, Madonna; 12. *Andrea del Sarto* (?), Pope Clement VII.; 15. *Luini*, Madonna; \*16. *Giov. Bellini*, Portrait; \*17. *Raphael* (?), Portrait of the Cavaliere Tibaldeo.

\*19. *Andrea del Sarto*, Copy of Raphael's portrait of Leo X., with Cardinals Giulio de' Medici and Rossi (1524).

This admirable copy was sent by Clement VII. to the Marchese Federigo Gonzaga of Mantua instead of the original he had promised (now in the Pitti at Florence), and afterwards came to Naples. Even Giulio Romano was deceived, till his attention was directed to a sign made on the copy by Andrea del Sarto to distinguish the two works. Messrs. Crowe and Cavalcaselle miss in this work 'the perfect keeping, ease, grandeur, modelling, and relief of form', which characterise the original.

\*21. *Raphael* (?), Portrait of Cardinal Passerini; \*22. *Raphael*, Holy Family (Madonna col divino amore), of the master's Roman period; 24. *Pietro Novelli*, surnamed *Monrealese*, Trinity; 2

*Garofalo*, Descent from the Cross; \*28. *Palma Vecchio*, Madonna with St. Jerome, John the Baptist, and donors, the most successful of the master's 'holy conversations', a noble composition sparkling with light in the dresses and landscape (C. & C.); 30. *Domenichino*, Guardian angel; 31. *Bronzino*, Holy Family; \*32. *Claude*, Landscape, with accessories by *Lauri*; 34. *Pinturicchio*, Assumption; 36. *Titian*, Repentant Magdalene; 40. *Leandro Bassano*, Portrait of a Farnese; 41. *Parmigianino*, Portrait; 43. *Guercino*, St. Francis of Assisi; 44. *Andrea da Salerno*, St. Benedict enthroned between SS. Placidus and Maurus, below the four great Church Fathers; 47. *Guido Reni*, Race between Atalanta and Hippomenes; 49. *Bourguignon*, Battle; 51. *Jac. Bassano*, Raising of Lazarus; 52. *Mignard*, Portrait of a prelate; 53. *School of Andrea del Sarto*, Architect (Bramante?) showing a design to a nobleman; 55. *Salv. Rosa*, Battle; 57. *Seb. del Piombo*, Portrait of Pope Hadrian VI. of Utrecht (1522-23); 58. *Tintoretto*, Don John of Austria; 59. *Ribera*, Silenus and satyrs; 61. *Fra Bartolommeo*, Assumption (1516).

VIII. Room. 4. Crayon copy of *Velasquez's* 'Drinkers', at Madrid; 11. *Guido Reni*, The Seasons; 24. *Bronzino*, Cupid and Bacchante.

Returning to the exit, we may obtain, to the left, in passing, a glimpse through the central staircase at the principal hall of the Library.

The collection embraces about 200,000 printed volumes and 4000 MSS. Catalogues for the use of visitors, by Cirillo and Jannelli. Besides numerous ancient Italian works there are several valuable Greek and Latin MSS. (Greek, Lycophron's *Alexandra*, Quintus Smyrnaeus, date 1311, etc.; Latin, Charisius, *Ars grammatica*, the half burned MS. of Festus, a mass-book with beautiful miniatures of fruit and flowers, called *la Flora*, etc.). In the principal hall the custodian awakens a remarkably fine echo. Books are not lent out, but within the library three may be used at a time (9-3 o'clock). Readers enter from the street (not through the museum) by the last door in the building, and ascend by the staircase to the right.

The W. half of the Upper Floor, reached from the Grand Staircase by ascending to the right, contains the coins, half of the pictures, vases, small bronzes, and precious reliefs.

Immediately on the right of the corridor, which we now enter, is a room (closed at present), which is destined for the reception of the collection of Ancient Crystal (comp. p. 74).

The next door to the right leads to the RESERVED CABINET (*Raccolta Pornografica*), to which men only are admitted; it contains mural and other paintings not adapted for public exhibition, and numerous bronzes, some of them of considerable artistic merit.

Opposite this collection, on the left side of the passage, is the Collection of Coins (*Medagliere*), which is of almost unrivalled value and extent.

The FIRST ROOM contains the Greek, the SECOND and THIRD the Roman, the FOURTH the mediæval coins, and the FIFTH the dies of the Neapolitan mint, together with a numismatic library. Catalogues are placed over the glass-cases for the use of visitors. In the corners:

Busts of distinguished numismatists. — The Museo Santangelo (p. 80) adjoins the 5th room, but is not accessible thence.

We next proceed in a straight direction from the above-named passage to the comparatively uninteresting *Second Section* of the **Picture Gallery**, containing works of the Neapolitan, later Italian, and foreign schools.

Room I. (Bolognese School). 1. *Lavinia Fontana*, Christ and the Samaritan woman; 3. *Ann. Carracci*, Madonna and Child with St. Francis, painted on Oriental agate; 9. *Guido Reni*, Ulysses and Nausicaa; 15. *Lionello Spada*, Cain and Abel; 38. *Francesco Romanelli*, Sibyl; 43. *Ann. Carracci*, Caricature of Caravaggio as a savage with a parrot and a dwarf, in the corner Carracci himself; 47. *Guercino*, Peter weeping; 55. *Ann. Carracci*, Rinaldo and Armida; 69. *M. Caravaggio*, Judith and Holophernes; 71. *Ann. Carracci*, Landscape with St. Eustachius.

Room II. (Tuscan School). 2. *Jac. Pontormo*, Copy of a Madonna by Andrea del Sarto; 5. *Sodoma*, Resurrection of Christ; 23. *Filippo Massuola* (of Parma), Pietà, and saints; 27. *Lor. di Credi*, Nativity; 31. *Matteo da Siena*, Massacre of the Innocents (dated 1482); 32. *Florentine School*, Madonna enthroned; 34. *Florentine School*, Pope Liberius founding S. Maria Maggiore (ad nives) at Rome; *Ang. Bronzino*, 42. Young nobleman, 55. Female portrait. In the centre of the room is a large bronze tabernacle with the story of the Passion, executed by *Jacopo Siciliano* from a design said to have been made by Michael Angelo.

Room III. (Neapolitan School of the 14th, 15th, and 16th centuries). *Pietro del Donzello*, 1. Christ crucified between the two malefactors, 3. St. Martin; 7. *Antonio Solario*, surnamed *Lo Zingaro*, Madonna and Child under a canopy, surrounded by eight saints; 21, 25, 32. *Simone Papa*, Crucifixion and Saints; 24. *Andrea (Sabbatini) da Salerno*, Miracles of St. Nicholas of Bari, sadly damaged; \*34. *Andrea da Salerno*, Adoration of the Magi, marked by all the freshness and grace of the S. Italian school, but also by the characteristically slight attention paid by it to correct handling. — Adjoining the third room are two rooms containing Byzantine and early Tuscan works, most of them badly preserved and freely restored, and Neapolitan paintings of the 13th and 14th centuries.

Room IV. (Neapolitan School of the 16-18th centuries). 1. *Domenico Gargiulo*, surnamed *Micco Spadaro*, Revolt of Masaniello in the Piazza del Mercato at Naples in 1647; 5. *Gian Filippo Criscuolo*, Adoration of the Magi; 22, 27, 28, 30. Works by *Luca Giordano*; 37. *Massimo Stanzioni*, Adoration of the Shepherds; 54. *L. Giordano*, St. Francis Xavier baptizing the Indians (painted in three days); 56. *Traversa*, Girl with doves; 63. *Pacecco di Rosa*, Madonna delle Grazie; 64. *Jose Ribera*, surnamed *Spagnoletto*, St. Bruno adoring the Holy Child, on copper; 66. *Pietro Novelli*, surnamed *Monrealese*, Judith and Holophernes; 71. *Lucr*



*Giordano*, Madonna del Rosario, and saints; 72. *Dom. Gargiulo*, The smoker; 75. *Giordano*, Pope Alexander II. consecrating the church of Monte Casino; 76. *Giordano*, Christ shown to the people (after Dürer). — The large walnut cabinet in the centre of the room, adorned with carved reliefs from the life of St. Augustine, dates from the 16th cent. and was formerly in the sacristy of the monastery of S. Agostino degli Scalzi. It contains mediæval and Renaissance ivory carvings, engraved rock-crystals, miniatures, and the like, most of which were once in possession of the Farnese family. A cabinet by the wall of the exit, from the same church, contains majolicas from Urbino and elsewhere. By the window: the \**Cassetta Farnese* in gilded silver, executed by *Giovanni de' Bernardi da Castelbolognese*, a goldsmith of Bologna (d. 1555), with six large and beautifully cut stones representing Meleager and Atalanta, Procession of the Indian Bacchus, Circus games, Battle of Amazons, Battle of the Centaurs and Lapithæ, Battle of Salamis. — By the other window: Small Diana on the stag, in gilded silver, with clock-work, probably the toy of some juvenile prince.

Room V. (German and Flemish Schools). \*3. *Low German Master* (catalogued as *Lucas van Leyden*), Adoration of the Magi; 31. *Alb. Dürer*(?), Nativity; 40. *Lucas Cranach*, Christ and the adulteress; 42. *Amberger* (?), Portrait; \*44. *Hubert van Eyck* (?), St. Jerome extracting a thorn from the paw of a lion, one of the finest early Flemish paintings in Italy, but not to be ascribed to Hubert with absolute certainty; 51. Ascribed to *Holbein*, A cardinal; \*53. *Low German Master*, Crucifixion; 54. *Pieter Brueghel the Elder*, Parable of the seven blind men.

Room VI. (Netherlands Schools): \*1. Style of *Rembrandt*, Portrait; 12. Ascribed to *Van Dyck*, Portrait of a nobleman; 17. *Rembrandt* (?), Portrait of himself; 19. *Frans Snyders*, Hunting scene; 36. *School of Van Dyck*, Crucifix; 61. Collection of miniatures of the House of Farnese; \*73. *Mich. Mierevelt*, Portrait; 78. *Ferd. Bol*, Portrait; 83. Ascribed to *Van Dyck*, Portrait of a Princess Egmont; 89. Villa Medici at Rome in 1615. — Entrance hence into the collection of bronzes, see p. 82.

From the 5th Room of the paintings we enter a circular room, the first of the collection of vases (see p. 81), and pass thence to the left into the **Museo Santangelo**, which occupies three rooms. This museum was formerly in the Pal. Santangelo, but was purchased by the city of Naples in 1865 and placed under the care of the Museo Nazionale.

1st Room: *Vases*. In the cabinet in the centre, a vase with Bacchanalian scene. In the middle of the cabinet on the left, Bacchanalian feast with an armed dancing-woman. To the right by the window a \*Cabinet with drinking-horns (rhyta).

2nd Room: *Collection of Terracottas and Small Bronzes*. On the left, in the corner, a vase from Nola, with the return of Hephestus to Olympus.

**3rd Room: Collection of Coins.** On the second table in the middle of the room an interesting selection of 'aes grave' and other Italian coins. Also several large vases: to the left of the entrance a vase with Pelops and Enomaus. In the centre a vase with Orpheus in the infernal regions. Opposite the entrance, to the right, 'Mercury and Spes, relief-mosaics from Metapontum, unique of their kind. Cock-fight.

We now return to the **\*\*Collection of Vases**, which begins with the circular room mentioned at p. 80, and occupies seven rooms. It is very extensive and valuable, and is particularly rich in specimens of the handsome vases of Lower Italy. The finest specimens are placed by themselves on short columns. The collection is arranged in chronological order after the second room, in which from the left of the entrance to the middle of the right wall are arranged the vases with black figures; then follow Greek vases with red figures, succeeded by vases of Italian origin. — As Greek vase-painting was adopted by the Etruscans and modified according to the national taste, so this branch of art was strongly influenced in Lower Italy, and especially in Apulia, by the peculiar character of its inhabitants. The vases here are of large and imposing dimensions, and the artists, not satisfied with the decoration of painting alone, have frequently superadded reliefs to adorn the necks and handles. Their aim appears to have been to cover, if possible, the entire surface of the vase with the colours. The different series of representations, one above another, which they bear, are often without connection; or the centre is occupied by an architectural design and surrounded irregularly with groups. The figures are generally of a somewhat effeminate mould, and great care appears to have been bestowed on the delineation of rich but scantily folded garments. The representations are for the most part borrowed from the ancient Greek tragedy, but in some cases scenes of a more Italian character are observed. The period of their manufacture is believed to have been shortly after the reign of Alexander the Great.

The floors of the rooms are paved with ancient, but freely restored *Mosaics*.

**1st Room.** The vases in the 2nd and 3rd cabinets (to the left, counting from the entrance from the picture-gallery), and the three placed on columns in front of them are specimens of the earliest stage of this art. They are of a yellowish colour, ornamented with two rows of plants or animals of brownish or black colour, and are round or oval in form. The 3rd and 4th cabinets contain Etruscan, the others Greek vases, some of them beautifully shaped, but nearly all black and unpainted.

**2nd Room.** Pavement from the house of Diomedes at Pompeii. Opposite the entrance: Condemnation of Marsyas. By the window: Two large vases, one from Ruvo, the largest vase yet discovered, with a battle of Amazons, the other with Orpheus in the infer regions. Between these, under a glass shade, *Leecythus* (vas

ointment) with reliefs of Marsyas and Apollo. In a cabinet opposite the window, *Lecythi*, remarkable for the painting on white ground; and prize vases of the Panathenean festivals.

**3rd Room.** Opposite the entrance: \*Vase with lid, Bacchanalian sacrifice. Farther on, in the centre, actors with masks; \*Battle of Amazons; \*Destruction of Troy. To the left, two large vases; Death of Archemorus; Funeral sacrifice of Patroclus.

**4th Room.** In the centre, Medea fleeing after the murder of her children. Lycurgus, blinded by Bacchus, slaying his wife. By the window, the celebrated large vase of Darius from Canosa: Darius planning the conquest of Greece; above is Hellas, at whose side Athene and Zeus are standing; beneath are the Persian provinces on which subsidies are levied for the war, with accompanying names. Opposite the window, below to the right, Hercules carrying off the tripod, pursued by Apollo.

**5th Room.** In the centre, Orestes seeking refuge from the Furies at the statue of Artemis; Perseus releasing Andromeda; Tereus on horseback pursuing Procne and Philomela. Opposite the window, to the left, Hercules carrying off the tripod. Farther on, to the right, Lycurgus killing his son; Rape of the golden fleece; Orestes and Electra mourning at the grave of Agamemnon.

**6th Room.** By the window two models of tombs, which illustrate the manner in which the vases were discovered. As the ornaments, weapons, etc., of the deceased were deposited with his remains in the tomb, so also were these vases which had adorned his home; in some cases, however, the nature of the subjects leads to the conclusion that they were manufactured for this express purpose. In the centre, drinking horns and *Lecythi*. — The rest of the vases here and in the 7th Room are unimportant. — The entrance hence to the small bronzes is closed. We therefore proceed to the principal entrance in the 6th room of the picture-gallery (p. 80).

The collection of the \*\***Small Bronzes**, the finest of its kind in existence, has recently been arranged in a masterly fashion. It consists chiefly of household utensils, lamps, candelabra, tools of all kinds, musical and surgical instruments, weapons, etc., most of them found at Pompeii, and is admirably adapted to convey an idea of the life and habits of the ancient Italians. The use of most of the objects is too obvious to require explanation.

**1st Room:** The most valuable objects are in the centre, grouped around three large *Money-Chests*, such as usually stood in the Atria of Pompeian houses. To the left of the corner: *Dish-warmer*, in the form of a fortress. Farther to the right: large *Divan* or chair. *Cooking Stove*. *Table-support*, with Victoria bearing a trophy. Farther on, parallel with the window-wall and by the windows: *Bisellia* (seats of honour) decorated with heads of horses and swans, and a large shallow *Dish* with inlaid silver ornaments. At the third corner of the central group, a \**Tripod* for sacrifices,

richly decorated, from the temple of Isis at Pompeii. Then iron *Stocks* from the gladiators' barracks at Pompeii, near which three skeletons were found. At the next corner, on a marble table: \**Candelabrum* from the villa of Diomedes, consisting of a small Bacchus riding on a panther and a pilaster adorned with a mask and bucranium (skull of an ox) on a square pedestal; the lamps hang from four branches; those at present placed there are not the original. Adjacent is a small *Altar*. Then, *Baths*. Large *Brasier* from the *Tepidarium* of the Stabian Thermæ at Pompeii (p. 148), ornamented with a cow's head, the armorial bearings of the founder M. Nigidius Vaccula. — The Cabinets along the wall are numbered from right to left, beginning at the left entrance. I-XIV. *Bronze Vessels*. XV, XVI. *Water-taps* and *Gargoyles*. XVII. *Implements of the Palaestra*, including numerous *Scrapers* for removing the oil and dust from the body after gymnastic exercise; garniture of a ring. XVIII-XX. *Door-plates*, *Locks*, and *Keys*, with fine inlaid work. XXI-XXIII. *Iron Vessels*. XXIV-XXVII. *Lamps*. XXVIII-XXX. *Mountings*, *Handles*, *Table Supports*, etc. — Among the cabinets stand several *Candelabra*. By the doors hang ancient disk-shaped *Bells* or *Gongs*.

2nd Room: A \**Model of Pompeii*, faithfully representing the ruins, on a scale of 1 : 100, but still unfinished. — Along the walls numerous bronze vessels and candelabra. Cabinets xxxii-xxiii, I-IV, lviii-lx. contain *Utensils* of various kinds and shapes. xlv, xlv. *Ladles* and *Funnels*; elaborate *Cooking Apparatus*. xlvii. *Tripods*; small *Braziers*. xlvii-li. *Scales* and *Weights*. lvi. *Mirrors* and *Ink-holders*; below, objects in *Bone* and *Ivory*. lvii. *Bells*, *Harness*, *Ornaments*, *Buckles* (fibulæ). — In the glass-cases: lxi. *Compasses*, *Angling Hooks*, *Anchors*, *Steering Apparatus*. lxii. *Musical Instruments*, including the 'sistrum' used in the worship of Isis. lxiii. *Astragali*, *Dice*, *Tesserae* (tickets of bone, ivory, etc., including some theatre-tickets). lxiii, b. *Trinkets* and *Toilette Articles* in bronze and ivory. lxiv. *Sieve*. lxv, lxvi. *Surgical Instruments*. lxvii. *Ivory Carvings*. — To the left, near the model of Pompeii: *Leaden Vessels* of cylindrical form. — At the back is a *Triclinium*, or three dining-sofas, each for three persons (the table was placed in the middle). By the window, under a glass shade, the impression in hardened ashes of the breast of a girl and her skull, from the villa of Diomedes at Pompeii.

The last room contains the excellently re-arranged *Collection of Precious Relics*, antique cut gems, and gold and silver objects.

BY THE WINDOW, the celebrated \**Tazza Farnese*, a vessel of onyx with beautiful reliefs, the largest of its kind. On the outside a large Medusa's head in relief; in the inside a group of seven persons, referred by some to the occasion of an inundation of the Nile, by others to a festival in spring, instituted by Alexander at the foundation of Alexandria.

**TABLES IN THE CENTRE.** The first near the window contains the *Cameos*, or stones cut in relief, many of which are very interesting: \*16. Zeus in conflict with the Titans, by Anthemion; 32. Head of Medusa; 44. A fine head of Augustus; 65. Part of the group of the Farnese bull, said to have been used as a model at its restoration; below it, 1857. Head of a Vestal. — Adjacent are the *Intagli*, or stones on which the designs recede (so placed that the designs are seen through the stone): 209. Ajax and Cassandra; 213. Apollo and Marsyas; \*392. Bacchante. — There is also an interesting table containing ancient *Rings*, including a gold ring with a portrait, possibly of Brutus, with the artist's name Anaxilas.

The **CABINETS** by the entrance wall and the window-wall and at the front part of the left wall contain well-executed *Objects in Silver*: Vases, goblets, tablets, spoons, buckles; also objects in ivory, medallion reliefs, etc. The most noteworthy objects are the following: Six fine large vases; Six goblets with foliage; Small sun-dial; Vase in the shape of a mortar, with the apotheosis of Homer; Three handsome tripods; Rings from Greek tombs at Armento in the Basilicata; Silver Plate from the house of Meleager at Pompeii, including two handsome goblets with centaurs.

The *Objects in Gold* begin at the hinder part of the left wall, with the Greek ornaments, which include a Diadem from Venosa, and \*Ornaments found in a tomb at Taranto. Then, opposite the entrance, ornaments from Herculaneum and Pompeii, some set with pearls and precious stones; Nos. 1-4. Chain, bracelet, and a pair of earrings which were found with a female skeleton in the house of Diomedes at Pompeii; then, 186, 187. Two cloak-clasps; two massive buckles in the form of serpents; handsome necklaces, etc. Adjacent, on a column, under glass: large gold lamp from Pompeii, admirably executed and well preserved.

## V. MODERN QUARTERS: CHIAJA, VILLA NAZIONALE, CORSO VITTORIO EMANUELE. — CASTEL S. ELMO.

The modern quarters of Naples, which form the chief resort of foreign visitors, extend to the W. of the heights of Pizzofalcone and S. Elmo, along the base and on the slope of the Posilipo (p. 92), and are bounded on the S. by the sea. Nearest the coast are the gardens of the *Villa Nazionale*, bounded on the seaward and landward side respectively by the *Via Caracciolo* and the *Riviera di Chiaja*. On the hill are the *Corso Vittorio Emanuele* and the new *Via Tasso*.

The *VIA CARACCILO* (Pl. C, D, 6, 7), a broad quay, stretches westwards along the coast, from the *Largo della Vittoria* (Pl. D, 6; p. 34), commanding beautiful views of the sea and of the hill of Posilipo. It is generally quiet and deserted during the greater part of the day, but in the afternoon and particularly on Sunday and

holiday evenings in fine weather, it is thronged with carriages, while the neighbouring grounds of the Villa are crowded with foot-passengers. — The RIVIERA DI CHIAJA (Pl. D, B, 6), generally known simply as *La Chiaja* (i. e. 'plaga'; so too in Sicily 'chiazza' for 'piazza'), also begins at the Largo della Vittoria at the point where the piazza is entered by the Strada S. Caterina a Chiaja coming from the Toledo (p. 42). From this point it extends westwards along the coast for upwards of 1 M., being flanked on one side by handsome hotels and other buildings, and on the other by the pleasure-grounds of the Villa Nazionale. The Chiaja is one of the busiest streets in the city, with the continual passing and repassing of tramway-cars, omnibuses, and business-vehicles.

The \**Villa Nazionale*, formerly *Villa Reale*, generally called *La Villa*, is a beautiful pleasure-ground, affording the principal promenade at Naples. It was laid out in 1780, extended in 1807 and 1834, and again considerably enlarged since 1875. The grounds are arranged chiefly in the Italian style, and are embellished with trees of the most various descriptions, among which a few handsome palms are particularly noticeable. The sculptures intended for the decoration of the grounds, being indifferent imitations of ancient and modern works, do not deserve inspection. The Villa is comparatively deserted during the day, but presents a busy and gay scene at hours when the daily concerts (*gratis*) take place: viz., in the colder season 2-4, in summer 9-11 p.m. In the evening, when lighted with gas, enlivened by the music, and fanned by the cool sea-breeze, these grounds afford a good idea of the charms of an Italian summer night (chairs 10 c.; cafés, see p. 23).

Entering the grounds by the principal approach in the Largo della Vittoria, and walking up the broad central path between two rows of palm-trees, we first come to a large *Antique Granite Basin* from Pæstum, brought from Salerno, and deposited here in 1825 to replace the celebrated group of the Farnese Bull, which was then removed from this spot to the Museum (p. 64). To the right, farther on, is the former *Pompeiorama*, now a dépôt for the sale of photographs and objects of art. We next pass the *Aquarium* on the left (see p. 86). In the centre of the promenade, the most frequented spot, where the band plays, are several cafés. Here also rises a statue of the historian *Giambattista Vico* (d. 1744), recently erected. We next observe a mediocre statue of *P. Colletta*, the liberal-minded Neapolitan general, minister-of-war, and historian (1775-1831), erected in 1866.

Farther on, to the right, is a small temple in honour of Virgil (p. 88), one of the loveliest points in the Villa, especially by moonlight. Another temple, to the left, is dedicated to the memory of Tasso. At the end of the gardens is a statue of *Thalberg*, the pianist, who died at Naples in 1871. Adjacent are two handsome new fountains

The white building in the middle of the Villa contains a large **\*\*Aquarium**, opened in 1874, and belonging to the '*Zoological Station*'. The aquarium is on the ground-floor of the building, and is entered from the side next to the Castel dell' Ovo (admission, see p. 30; catalogue, 50 c., illustrated, 1 fr.).

The Neapolitan Aquarium contains such an abundant stock of curious marine animals of every description that it is perhaps the most interesting establishment of the kind in the world; and the wonderful variety of animate existence in the Mediterranean gives it a great advantage over aquaria drawing their main supplies from more northern waters. Among the contents are 6-8 varieties of cuttle-fish (the feeding of the large *Octopus* is interesting), a number of electric rays (which visitors are permitted to touch so as to experience the shock from which the fish derives its name), numerous beautifully coloured fish of the Mediterranean, a great many different kinds of living coral, beautiful medusæ and crested blubbers, many extraordinary-looking crabs and crayfish, pipe-fish, etc.

The ZOOLOGICAL STATION was established by the German naturalist Dr. Dohrn in 1872-74 for the purpose of facilitating a thorough scientific investigation of the animal and vegetable world of the Mediterranean Sea. The greater part of the expense was borne by Dr. Dohrn himself, but the German government has repeatedly contributed large subsidies, and the naturalists of Great Britain presented the institution with a sum of 1000*l.* A yearly income of about 2500*l.* is now derived from the stipends paid by most of the European governments, Cambridge University, etc., for the privilege of sending naturalists to make use of the advantages of the institution. The new buildings which are at present being erected, with assistance from the Italian government, will permit of an extension of the activity of the institution.

The resident staff of the establishment consists of Dr. Dohrn himself, seven permanent naturalists, and upwards of twenty assistants of various kinds. A small steam-yacht, a steam-launch, and a flotilla of sailing and rowing-boats are maintained for dredging, and the other equipments are also on a scale of great completeness. About 400 foreign naturalists have already prosecuted their investigations here. The institution publishes extensive periodical proceedings, sends microscopic and other preparations to all the leading museums and laboratories in Europe, and in various ways has fairly asserted itself as the central point for the study of marine biology. Similar stations have been founded in all parts of the world, but none can compare in size or importance with the original institution at Naples. There are now zoological stations at Plymouth, Edinburgh, Sebastopol, Trieste, Villafranca, Cette, Marseilles, Banyuls, Arcachon, Roscoff, Ostend, on the Dutch coast, in Sweden, Sidney, two in North America, and one in Japan.

At the point where the Villa ends is the *Piazza Umberto* (Pl. B, 6, 7), where the new quarter of the *Mergellina* begins. In the *Piazza Umberto* the handsome *Grand Hotel* (Pl. s; B, 7) is conspicuous. A few hundred paces farther on is the *Strada di Piedigrotta* (p. 87), leading in a straight direction, while to the left diverges the *Strada di Mergellina*, consisting of a long row of houses and villas on the foot of the Posilipo and on the coast. This forms the beginning of the *Strada Nuova di Posilipo* (p. 92), which commands a succession of delightful views.

Nearly  $\frac{1}{4}$  M. from the above-mentioned bifurcation of the streets, the *Corso Vittorio Emanuele* diverges to the right (p. 89; ordinary cab-fares thus far). About  $\frac{1}{4}$  M. farther, on the right, before the street turns a corner, we observe above us the small *Chiesa del Sannazaro*, or *S. Maria del Parto*. (We ascend

the approach to the church and mount the steps to the left, which lead in three flights to the terrace above the houses Nos. 10-17.) The church stands on the site of a small estate which King Frederick II. of Arragon presented in 1496 to the poet Jacopo Sannazaro (b. at Naples, 1458), for whom he entertained the highest regard. After his villa had been destroyed by the French, the aged poet caused the church to be erected by monks of the Servite order in 1529. It derives its name from his Latin poem, 'De partu Virginis' (Naples, 1526).

The church contains a high-altar and six chapels. In the 1st chapel to the right, St. Michael overcoming Satan, by *Leonardo da Pistoja*. The devil is represented with the features of a woman of whom Diomedes Carafa, Bishop of Ariano, was once passionately enamoured, and is popularly known as 'il diavolo di Mergellina'. Behind the high-altar is the monument of the poet (d. 1530), executed by *Fra Giovanni da Montorsoli* from a design by *Girolamo Santacroce*. At the sides Apollo and Minerva, popularly believed to be David and Judith; on a bas-relief between them Neptune and Pan, with fauns, satyrs, and nymphs singing and playing, an allusion to Sannazaro's poem 'Arcadia'; above is the richly decorated sarcophagus with the bust of the poet, which bears his academic name: *Actius Sincerus*. The inscription at the base of the monument by Bembo 'Maroni ... Musa proximus ut tumulo' alludes to the poet's having imitated Virgil. His principal works are idyls, elegies, and epigrams in Latin.

To the right, farther on, rises the *Villa Angri*. On the left ( $\frac{1}{2}$  M. from the Chiesa del Sannazaro), we next observe near the sea the picturesque ruins of the *Palazzo di Donn' Anna* (erroneously called that of the Regina Giovanna), begun in the 17th cent. by *Fansaga* for Donna Anna Carafa, wife of the viceroy Duke of Medina, on the site of a former palace of the princes of Stigliano, but never completed. To the left, on the coast, just before reaching the Palazzo di Donn' Anna, we pass the *Trattoria della Sirena*, mentioned at p. 22; in the Palazzo itself are two other trattorie, and just beyond it the *Trattoria dello Scoglio di Frisio*, the best known of all. In front of the adjacent Marine Hospital, a curious group of statuary (St. Francis, Dante, Columbus. and Giotto) was erected in 1883.

BOATS for returning are generally to be found below the restaurants: to the Villa  $\frac{1}{2}$ , to the town 2-3 fr.; CAB from the Piazza del Plebiscito to the Frisio 1 fr. (bargain necessary). The tramway-cars also pass the Villa on their way to the Villa Canonica.

For the continuation of this street, see pp. 92, 93.

The STRADA DI PIEDIGROTTA (Pl. B, A, 7), which forms the prolongation of the Chiaja in a straight direction, gradually ascends from the bifurcation mentioned at p. 86, past the tramway station of *La Torretta*, to the hill of Posilipo. In 5 min. we reach the small piazza where the Corso Vittorio Emanuele diverges (p. 89). At this point rises the church of *S. Maria di Piedigrotta*, a building of the 13th cent., but much altered, and finally restored in 1850 after the return of Pius IX. from Gaeta. It contains a very old picture of the Madonna, and an interesting Pietà in the Flemish-Neapolitan style, the wings evidently executed under Siennese influence (2nd chapel to the right). — The festival (mentioned at p. 29)



celebrated here and in the Grotta di Pozzuoli, on 7th-8th Sept., is now merely a Bacchanalian orgy of the lower classes.

A little farther on the road turns to the left, straight on being the **Grotta Nuova di Pozzuoli** (Pl. A, 7), a tunnel bored in 1882-85 through the hill of Posilipo, and giving passage to the steam-tramway to Pozzuoli (p. 24). It is shorter, lower, and less picturesque than the old Grotta (see below), through which the rest of the wheeled traffic to Pozzuoli passes. Both grottoes are open to foot-passengers. A lift ('ascensore') is about to be erected to convey passengers to the top of the hill of Vomero (p. 94).

About 3 min. farther, beyond the point where the road turns to the left, we observe on the left, between the smiths' forges, below No. 9, the entrance to the so-called **TOMB OF VIRGIL**, a Roman columbarium situated on the hill, the genuineness of which, however, as the great poet's last resting-place is extremely questionable. The custodian is generally on the spot (adm. 1 fr. ; gratuity 6-8 soldi). The tomb-chamber, to which a long flight of steps ascends, contains nothing worth seeing, but the hill commands a beautiful view of the bay. The visit occupies 25-30 minutes.

The tomb contains a chamber about 16 ft. square, with three windows and vaulted ceiling. In the walls are ten recesses for cinerary urns, and in the principal wall, which has been destroyed, there appears to have been one of greater size. The name of the monument is without satisfactory historical foundation, but probability and local tradition favour the assumption that this was Virgil's last resting-place. The poet, as he himself informs us, here composed his immortal works, the *Georgics* and the *Æneid*, and he unquestionably possessed a villa on the Posilipo, and by his express wish was interred here after his death at Brundisium, B.C. 19, on his return from Greece. Petrarch is said to have visited this spot accompanied by King Robert, and to have planted a laurel, which at the beginning of the present century fell a prey to the knives of relic-hunters, and has since been replaced. It is on record that in 1326 the tomb was in a good state of preservation, and contained a marble urn with nine small pillars, the frieze of which bore the well-known inscription: —

*Mantua me genuit, Calabri rapuere, tenet nunc*

*Parthenope: cecini pascua, rura, duces.*

Of all this no trace now remains. The following inscription was placed here in 1554: —

*Qui cineres? tumuli hæc vestigia: conditur olim*

*Ille hic qui cecinit pascua, rura, duces.*

The road now ascends in a curve and reaches the **Grotta Vecchia di Pozzuoli** (Pl. A, 7), a tunnel probably constructed in the reign of Augustus. It is mentioned by Seneca and Petronius, under Nero, as a narrow and gloomy pass. It is a masterpiece of ancient engineering; as indicated by the two air-shafts, the construction was begun from above at two points equi-distant from the ends as well as at each end, a method universally adopted by the ancients in boring tunnels. Mediæval superstition attributed it to magic arts practised by Virgil. King Alphonso I. (about 1442) enlarged the opening by lowering the level of the road, and caused it to be ventilated; a century later Don Pedro de Toledo caused the road to be paved; and it was again paved and improved by

Charles III. (1754). The length of the passage, which is always lighted with gas, is 757 yds.; height at the E. entrance about 87 ft., varying in the interior from 20 to 50 ft.; breadth 21-32 ft. Small chapels are situated at the entrance and in the middle. On a few days in March and October the sun shines directly through the grotto, producing a magic illumination.

At the egress of the two tunnels is situated the village of *Fuorigrotta*, with numerous osterie, where several roads diverge. A new road to the right leads to Capodimonte (p. 44). The second leads to the village of Pianura (p. 96); a third road leads to the Lago d'Agnano, and that in a straight direction to *Bagnoli* (p. 99). At the W. end of *Fuorigrotta* is the small church of *S. Vitale*, containing a simple monument to the distinguished poet Count Giacomo Leopardi, who died at Naples in 1837. — Comp. the Map, p. 98.

Opposite the N.W. corner of the Museum, as mentioned at p. 43, the *STRADA SALVATOR ROSA* (Pl. D, E, 3) ascends the heights of S. Elmo and the Posilipo. Donkeys may be hired at the foot of the hill, and also farther up: to S. Martino 1-1½ fr. (as quick as a carriage, or quicker). The tramway (No. 5, p. 24) ascends at this point by the rack-and-pinion system. In 10 minutes walk from the Museum we reach the small *Piazza Salvator Rosa*, where the *Str. Salvator Rosa* turns to the right (see p. 94).

In a straight direction begins here the \**Corso Vittorio Emanuele* (Pl. D, 4, 5; C, 5, 6; B, A, 6), which is carried by means of windings and several viaducts round the hills of S. Elmo and the Posilipo. It then skirts the slopes for some distance, and at length gradually descends to the *Piazza di Piedigrotta* (p. 87) and the *Mergellina* (p. 86), commanding admirable views of the town, the bay, and Mt. Vesuvius. The road was begun by the Bourbons for military purposes (to afford a protected communication between the Castel S. Elmo and the city), but was not completed till 1875. Owing to the openness and healthiness of the situation, houses are rapidly springing up along this road. The distance from the *Piazza Salvator Rosa* to S. Maria di *Piedigrotta* is upwards of 2½ M. (pleasanter for a drive than a walk). From the *Corso* a number of lanes descend, some of them by means of steps, to the lower part of the city. Those diverging from the first third of the road lead to the Toledo, those from the last third descend to the Chiaja.

About ½ M. from the *Piazza Salvator Rosa*, beyond the viaduct and a bend in the *Corso*, a road diverging to the right beyond a red house (*Salita* or *Pedimentina di S. Martino*; Pl. D, 4, 5) ascends to the Castel S. Elmo and S. Martino. It soon narrows to a path ascending by means of steps, and towards the end by zigzags, and leads to the entrance of the fort in ¼ hr. About ½

farther the *Salita* or *Gradoni del Petraio*, another lane with steps, also ascends to the right from the *Corso Vitt. Emanuele* to *S. Martino* and *S. Elmo*. At the top we turn to the right and soon reach the entrance to *S. Elmo*. This is the shortest route to the castle from the *Chiaja* (donkeys for hire at the foot of the *Salita*). — A much easier, but longer route is by the carriage-road, following the *Str. Salvator Rosa* to the small chapel of *S. Maria Costantinopolitana* (Pl. C, 4; p. 94), diverging there to the left, turning to the left again, and then to the right. Carriage to *S. Martino*, with one horse  $1\frac{1}{2}$ , with two horses  $2\frac{1}{4}$  fr., see p. 24. — A wire-rope tramway from the *Corso* to *St. Elmo*, where a new suburb is springing up, is contemplated.

On entering the precincts of the fortifications, we first proceed to the suppressed Carthusian monastery of —

**\*S. Martino** (Pl. D, 5), which is not less remarkable for the beauty of its situation and its views, than for the great value of its contents. It was begun in 1325 by Duke Charles of Calabria, but was entirely rebuilt in the 17th cent. Since its dissolution, the monastery has been placed under the management of the *Museo Nazionale*, and is shown daily, 10–4 o'clock (adm. 1 fr.; Sun. free).

The ticket-office lies on the left in a passage with a turn-stile, beyond the court, in which is situated the main entrance (always closed) of the church. Opposite the ticket-office is the 'garderobe'.

We cross the *Monastery Court*, where sarcophagi, inscriptions, marble coats of arms, etc., are exhibited, and enter a wide archway, immediately to the right in which is the former laboratory of the convent, a large and lofty vaulted apartment. — The *Hall* to the left of this contains the pictures, for which there was no room in the *Museo Nazionale*. The title and artist's name is attached to each frame. Some of the pictures are good examples of Neapolitan masters of the 16th and 17th cent. In the centre of the apartment is the gorgeous *Barge*, used on the lake by Charles III. The adjoining *Room* contains battle-pictures, explained by the attendant. The *State-coach* in the centre used to appear in municipal festivals at Naples, and was used by Victor Emanuel on his entry of the city in 1860. A third, small *Room* contains ancient *Views of Naples*, and an interesting representation of a royal visit to the festival of *Piedigrotta*.

We now return through the laboratory to the monastery court, and enter a long, narrow *Corridor* by the open door in the middle of the wall. Here on each side is an open door. — That to the left admits to a room containing *Models of Italian Fortresses*. — The door to the right leads through a passage to a tasteful \*Representation of the Infant Christ in the manger ('il presepio'), with the three Magi, and scenes of Neapolitan life, in a mountainous landscape. This representation, the delight of all Neapolitans, young and old, is worth seeing on account of the costumes.

The narrow corridor leads to the \**Cloisters*, with 60 columns of white marble; immediately to our left as we enter, we see the inscription 'Chiesa'. — We then traverse the *Audience Room* and the *Chapter-house*, the roof of which is painted by Corenzio (to the right, the 'Coro dei Laici Conversi'). to the church, the choir of which we first enter.

The CHURCH, which consists of a nave with three chapels on each side, is richly embellished with marble. On the ceiling is an *Ascension*, and between the windows the *Twelve Apostles*, by *Lanfranco*. Over the principal entrance a \*Descent from the Cross by *Stanzioni* (damaged), and next to it *Moses and Elias* by *Spagnoletto*. The *Twelve Apostles* above the arches of the chapels, by the same artist. Frescos of the choir by the

*Cavaliere d' Arpino*. The Crucifixion by *Lanfranco*. Nativity, unfinished, by *Guido Reni* (who died during the progress of the work). On the sides: to the left, Communion of the Apostles, by *Spagnoletto* (in the style of Paolo Veronese), and Christ washing the disciples' feet, by *Caracciolo*; to the right, the same subject by *Stanzioni*, and Institution of the Eucharist, by the pupils of P. Veronese. The marble decorations of the church, twelve different roses of Egyptian granite, after *Cosimo Fansaga* of Carrara, the beautiful mosaic marble pavement by *Presti*, and the high-altar by *Solimena* also merit inspection. — The *Sacristy*, entered to the left from the choir, is adorned with intarsias by *Bonaventura Presto*, and paintings by the *Cavaliere d' Arpino*, *Stanzioni*, and *Caravaggio*. — Beyond it is the *Treasury*, containing as an altar-piece a "Descent from the Cross, the masterpiece of *Spagnoletto*, fine in colouring and admirable for its delineation of pain; on the ceiling Judith, by *Luca Giordano*, said to have been painted in 48 hours, when the artist was in his 72nd year.

We return through the chapter-house to the cloisters; to the right is the entrance to the —

Museum (obliging custodians). Room I. Silver vessels; objects in marble; reliquary. — Room II. Majolicas from Castelli in the Abruzzi (*Collection Bonghi*), interesting as specimens of a local industry, but otherwise unimportant; most of the pieces, both in this and the other rooms, date from the 17th cent. or later. — Room III. Modern glass, porcelain, and ivory carvings; old pieces of music with miniatures; priest's robe. — Room IV. Mirrors with chased figures. — Room V. Relics of the Italian statesman *Carlo Poerio* (b. at Naples in 1803, d. at Florence in 1867; comp. p. 42) and of his brother *Alessandro*, the patriotic poet (b. 1802), who died in 1848 from wounds received at the defence of Venice; the hat of Cardinal *Ruffo*; and uniforms of the old *Consiglieri Municipali*. — From R. II. we turn to the right into Room VI. Figures in biscuit china from the manufactory of Capodimonte. To the right, in a niche, is the wax figure of *Padre Rocco*, a Neapolitan street-preacher and philanthropist who died at the beginning of this century. On the floor of this and the following room, mosaics of the signs of the Zodiac. — Room VII. The remainder of the collection of majolicas. The best pieces are (beginning to the right): *Heliódorus*; *Israelites crossing the Red Sea*; *Toilette of Venus*; *Diana asleep*; *Judgment of Paris*, a curious rendering by *Ant. Lolli*; *Apollo and the Python*; *Boar-hunt*; *Battle of Alexander*; *Bacchic procession*; *Galatea*; *Jupiter and Juno* (groups from the frescos by the *Caracci* in the *Pal. Farnese* in Rome); *David and Goliath*; *Bacchus and Ariadne*; *Finding of Moses*. — Room VIII. (to the left of R. I.). Uniform of the Bourbon period. — Rooms IX. and X. Modern pictures. Embroidery in silk (*Judith*, *Esther*, *Flight into Egypt*, etc.).

At the end of the right wing of the cloisters is a door leading to the right through a corridor to the "Belvedere, a hexagonal room with two balconies commanding exquisite views of the city, the bay, *Mt. Vesuvius*, and the fertile country as far as *Nola* and the *Apennines*. It is less extensive than that from the summit of the fort, but more picturesque.

Visitors are not admitted to the castle without a permesso from the commandant at Naples (p. 36).

The *Castel Sant' Elmo* (876 ft.), or *Sant' Ermo*, formerly *Sant' Erasmo*, was erected by *Giacomo de' Sanctis* under Robert the Wise (1343). Under Ferdinand I. (1458) it was called the *Castello di S. Martino*, after the neighbouring monastery, and considerably extended. In the 16th cent. it was altered to its present form by *Don Pedro de Toledo*, and in 1641 some additions were made by the Duke of *Medina*. The vast walls, the fosses hewn in the solid tuffstone rock, its subterranean passages, and ample cisterns formerly obtained for it the reputation of impregnability. The fr

has been dismantled under the new régime, and is now used as a military prison. A walk on the ramparts affords a splendid \*Panorama of the town and bay, and particularly of the district towards Camaldoli, Misenum, and Ischia.

Farther on in the Corso Vittorio Emanuele lie the hotels mentioned at p. 20. Beyond the *Pension Britannique*, to the right, diverges the new **Via Tasso** (Pl. B, A, 6), which in point of fine views surpasses even the Corso Vitt. Emanuele. On both sides this street is bordered with new buildings, which continue to the top of the *Vomero* (Pl. B, 5). At *S. Stefano* (Pl. A, 6), the *Via Tasso* joins the street on the Posilipo (see p. 94).

## VI. HILL OF POSILIPO.

The walks described below may either be taken as a continuation of the traveller's visit to the modern quarters of the city, or they may be combined with the excursions mentioned in Route 4. If time is limited, a visit to the *Strada Nuova di Posilipo* may be combined with the excursion to Pozzuoli, the best plan being to go through the *Grotta di Posilipo*, and to return by the new road. A visit to Camaldoli may also be combined with that of *S. Martino* (2 hrs. more), but a whole afternoon should if possible be devoted to the former.

The hill which bounds Naples on the W., with its villages and numerous charming villas, derives its name of *Posilipo*, or *Posilipo*, from *Pausilypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards the property of Augustus, which was gradually extended to the whole hill. The Posilipo is most conveniently visited either from the Chiaja or from the Museum. Our starting-point is the Chiaja.

The **\*\*Strada Nuova di Posilipo**, which at first skirts the coast, and then gradually ascends round the S. slope of the hill, was begun in 1812 during the reign of Murat, and in 1823 completed as far as Bagnoli. It leads between many beautifully situated villages, commanding exquisite views, and should on no account be omitted from the traveller's programme. Comp. Map, p. 98.

The beginning of the *Strada*, as far as the *Frisio*,  $1\frac{1}{4}$  M. from the end of the *Villa Nazionale*, has been described at p. 86. The road leaves the sea and ascends in windings round the spur of the hill. To the left are the villas *Rocca Romana*, *Rocca Matilda*, and *Minutoli*. About  $1\frac{1}{4}$  M. from the *Frisio*, beyond a church on the right with a relief of the Madonna over its portal, a road diverges to the left, descending past the *Villa de Melis*, or *delle Cannonate*, so called from its having been bombarded by the French, where Philip Hackert, the court-painter whose life and style of art have been described by Goethe, resided in 1786. The road then descends past the *Villa Gerace* to the *Capo di Posilipo*. The small church of *S. Maria del Faro*, in the vicinity, occupies the site of an old lighthouse. Beautiful view towards Naples. Boats for returning to the town may be hired here.

The main road ascends for  $\frac{1}{2}$  M. more. At the top of the hill it is joined by the road described at p. 94. It then passes through a deep cutting to a ( $\frac{1}{4}$  M.) projecting round platform which commands a magnificent \*VIEW towards Bagnoli, Camaldoli, Pozzuoli, Baja, and Ischia. The road now descends on the W. side of the Posilipo, commanding a fine view the whole way.

On the left,  $\frac{1}{4}$  M. below the round platform, is the entrance to the so-called *Grotto of Sejanus*, a passage hewn through the rock of the Posilipo, about 990 yds. in length, being 233 yds. longer than the *Grotta di Posilipo*, and originally surpassing it in height and width. In the S.W. side are several openings for ventilation which afford pretty glimpses of the sea (fee 1 fr.; the inspection occupies about  $\frac{1}{2}$  hr.).

This is the tunnel whose construction is ascribed by Strabo to *M. Cocceius Nerva* (B. C. 37), almost simultaneously with that of the Julian harbour on the Lucrine lake by *M. Agrippa*. It is therefore a mistake to associate it with the name of Sejanus, as it is of much earlier origin. It has recently been cleared of rubbish and supported by walls, on which occasion an inscription was found, recording that the tunnel had been repaired by the Emp. Honorius about the year 400. At the E. end of this passage, especially near the rocky promontory of *La Gajola*, the most beautiful views are obtained of Nisida, Procida, Ischia, Capri, and the bay of Naples, and a number of relics of antiquity are observed.

The custodian conducts the visitor from the grotto to a vineyard in the vicinity (fee 50-50 c.), whence a magnificent view is enjoyed, and where some of the scattered fragments of the *Pausilypon*, or villa of *Vedius Pollio* (p. 92) are visible, extending from the slope of the hill down to the sea, and overgrown with myrtles, erica, and broom. — The fish-ponds, in which the cruel *Vedius* was in the habit of feeding large lampreys with the flesh of his slaves, lay nearer the town. — A small *Theatre* is also seen, which belonged to the villa of *Lucullus*, with seventeen rows of seats hewn in the rock. Besides these are numerous other relics of the villas with which the Posilipo was covered in ancient times. We also observe, close to the sea, in the direction of the town, the *Scuola*, or properly *Scoglio* (rock) *di Virgilio*, perhaps once a temple of Fortune, or of *Venus Euploea*, to whom mariners sacrificed after a prosperous voyage.

The S.W. spur of the Posilipo is called *Capo Coroglio*, opposite which rises the small rocky island of *Nisida*, the *Nesis* of the ancients, an extinct crater, which opens towards the S. On the N. side is a rock, connected with the mainland by a breakwater, and bearing the *Lazzaretto* (for quarantine purposes). The building on the height is a bagno for criminals (no admission).

The son of *Lucullus* possessed a villa on this island, to which *Brutus* retired after the murder of *Cæsar* in the spring of B. C. 44, and where he was visited by *Cicero*. He took leave here of his wife *Portia* on his departure for Greece, previous to the battle of *Philippi*. In the 15th cent. *Queen Johanna II.* possessed a villa on the island of *Nisida*, which was converted into a fort for the purpose of keeping the fleet of *Louis of Anjou* in check.

From the entrance of the *Grotto of Sejanus* to *Bagnoli* (p. 99) is another mile, so that the whole distance thither from the *Largo della Vittoria* (p. 34) is about 4 M. — *Bagnoli* is a station on the tramway to *Pozzuoli* (p. 97).

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The HILL OF POSILIPO is traversed by numerous roads and paths connecting the different villages, houses, and villas. Most of them are flanked by walls and command no view, but here and there they afford fine prospects of the city and bay and towards the W. The following route is recommended, particularly for driving (or at least part of the way; cab-fare from the Piazza Salvator Rosa to Antignano, with one horse  $1\frac{1}{2}$ , with two horses  $2\frac{1}{4}$  fr.).

We follow the STRADA SALVATOR ROSA, mentioned at p. 89, from the Piazza Salvator Rosa to the right (nearly  $\frac{1}{2}$  M. from the Museum), passing between houses for nearly  $\frac{1}{2}$  M. and afterwards between garden walls. — A road diverges hence to *Arenella*, the birthplace of the talented landscape-painter *Salvator Rosa* (b. 1605, d. at Rome in 1673 after a chequered career). — We continue to follow the main road in a straight direction. By the ( $\frac{1}{3}$  M.) chapel of *S. Maria Costantinopolitana* the road to S. Elmo, mentioned at p. 90, diverges to the left. To the right, farther on, we reach *Antignano* (Pl. B, 4) in 2 min. more. From the small piazza at the beginning of the village the road to Vomero (left) and Camaldoli (right, see p. 95) separate.

We turn to the left ('Strada Belvedere'), and then, halfway to the village, to the right, and next reach ( $\frac{1}{3}$  M.) *Vomero* (Pl. B, 5), where the *Villa Belvedere* on the left commands a charming \*Panorama of both land and sea (attendant who shows the terrace, 5-10 soldi). About a hundred paces farther the steep *Salita del Vomero* descends to the Corso Vittorio Emanuele and to the Chiaja. — Our route continues to follow the heights, passing between the garden-walls which enclose the villas *Regina*, *Ricciardi*, *Belletieri*, and *Tricase*. Beyond the last of these, at the *Trattoria Pallino* (a favourite resort, with fine view;  $\frac{3}{4}$  M. from the Belvedere), diverges the new *Via Tasso* (p. 92), by which we may descend to the Corso Vitt. Emanuele, enjoying a fine view the whole way.

Beyond the Strada del Vomero the \*Street on the Posilipo (*comp. Map*, p. 98) turns a little to the S., and then ascends, under the name of 'Strada Patrizi', past the ( $\frac{1}{3}$  M.) *Villa Patrizi*, commanding an admirable view of the district to the W., the Phlegræan fields of antiquity (p. 96). The road continues to follow the top of the Posilipo, under which the tunnels mentioned at p. 88 pass. A little before we reach the entrance to the ( $\frac{2}{3}$  M.) village of *Posilipo*, the *Salita di S. Antonio* diverges to the left, descending past Virgil's Tomb (p. 88) to the Mergellina. — If the traveller prefers, he may pass through the village of Posilipo and follow the same road, which commands beautiful views and descends, past the village of *Strato* on the right, to (2 M.) the *Strada Nuova di Posilipo*, which we reach at its highest point, near the Villa Thalberg. The Grotto of Sejanus is  $\frac{3}{4}$  M. farther, and the Villa is about 3 M. distant thence (*comp. p. 92*, and the *Map at p. 98*).

## Camaldoli.

AN EXCURSION TO CAMALDOLI and back on foot, including stay there, takes  $4\frac{1}{2}$  hrs.; on donkey-back a little less (from the Museum or opposite the Petralio, mentioned at p. 90,  $2\frac{1}{2}$  fr. and a trifling fee to the attendant). Those who prefer it may drive as far as *Antignano* (one-horse carr.  $1\frac{1}{2}$ , two-horse  $2\frac{1}{4}$  fr.; comp. p. 24), where donkeys may be hired; carriages for returning may also sometimes be procured here, so that it is not absolutely necessary to keep one waiting. The bridle-path from *Antignano*, which walkers will find pleasant, cannot be mistaken if the following directions be attended to (see also Plan, p. 19, and Map, p. 96). — The early morning and the evening lights are the most favourable for the views, particularly the latter. The traveller, however, should start on the return-journey in good time, as it is anything but pleasant to encounter frequent walkers and riders on the rough path after dusk. — The monastery, suppressed by government in 1871, has lately become private property, and is once more forbidden ground for ladies.

Leaving the Museum, we follow the *Strada Salvator Rosa*, mentioned at p. 94, as far as *Antignano* ( $1\frac{1}{4}$  M.), where we turn to the right (comp. Plan B, 4). At the next bifurcation we turn to the left, and reach (4 min.) *l'Archetiello* gate (Pl. B, 4), at which is the office where the *Dazio Consumo*, or municipal tax on comestibles, is levied. About 200 paces farther on, we take the bridle-path diverging to the left and passing an osteria on the right. The path then immediately passes under a viaduct and enters a hollow (to which point our Plan of Naples extends: A, 4, 3). The path runs between bushes and pines. After 20 min., beyond an archway through which we pass, the path turns by a white house a little to the left to the (4 min.) farm-buildings of *Camaldolilli*, and passes through the gateway, immediately beyond which it ascends to the right at a sharp angle. Fine view of S. Elmo, Naples, Vesuvius, and the bay towards the right. After 7 min., at the point where the path descends slightly, a path diverges to the right to Nazaret, while our route descends to the left and passes the mouth of a gorge, through which is obtained a fine view of Capri. In 3 min. more we pass a path turning sharply to the left, and in 7 min. reach a point where a path diverges to the right to Nazaret and a forest-path leads to the left, while the main path, leading to Camaldoli, ascends steeply in a straight direction. Where the road divides, 5 min. farther, we keep straight on, and in 7 min. more we turn to the right to a closed gate, on passing through which riders have to pay 20 c. and walkers 15 c. each. The path then skirts the wall of the monastery garden, rounds the N. W. corner, where it is joined by the path from Nazaret via *Pianura*, and where the path to the point of view outside the monastery (mentioned at p. 96) diverges. We reach the entrance to the monastery in 5 min. more. Visitors ring at the gate, and on leaving give the porter a few soldi.

**\*\*Camaldoli**, a monastery of the Camaldulensian order instituted by S. Romuald near Florence about the year 1000, was founded in 1585. There are still a few surviving monks, who offer wi



and bread, and who in any case expect a small donation ( $1\frac{1}{2}$  fr. for one person). The monastery stands on the E. summit of an amphitheatre of hills which enclose the Phlegrean plain on the N., being the highest point near Naples (1476 ft.), and commands one of the most magnificent views in Italy. The monastery and church contain nothing worth seeing, and we therefore proceed at once to the garden. The best point of view is straight before us. The view embraces the bays of Naples, Pozzuoli, and Gaeta, the widely extended capital (of which a great part is concealed by S. Elmo) with its environs. the Lago d'Agnano, the craters of Solfatara and Astroni, the promontories of Posillipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. Towards the S. the view is bounded by Capri and the Punta della Campanella, the ancient promontory of Minerva. The small towns of Massa, Sorrento, and Castellammare are visible; also Monte Sant' Angelo, the smoking cone of Vesuvius, and the luxuriant plain at its base. Towards the N. the eye wanders over the expanse of the *Campania Felix* with its numerous villages, over Nola, Cancellò, Maddaloni, Caserta, Capua, Monte Tifata, the volcanic group of the Rocca Monfina, the lake of Patria, Gaeta, the hills of Formiæ, and the Monte Circello beyond. To the W. stretches the open sea, with the islands of Ponza, Ventotene, S. Stefano, and Isola delle Botte.

Parties which include ladies, who are not admitted into the monastery, may reach a scarcely inferior point of view, by striking off by the path descending to the right, between the N.W. corner of the monastery wall and the entrance (see p. 95), and then proceeding along the slope beneath the wall to a (5 min.) gate, for opening which a fee of 25 c. is demanded.

The return may be made by the route mentioned above by *Nazaret* to *Pianura* at the N.W. base of the hill, where there are extensive quarries; thence to *Fuorigrotta* (p. 89), 4 M. — At the S. base of *Camaldoli* lies the village of *Soccavo*, to which a steep and rough path descends in  $\frac{3}{4}$  hr. from the point of view outside the walls, shortly before the 25 c. gate is reached.

#### 4. Pozzuoli, Baiæ, Misenum, and Cumæ.

The *Phlegrean Plain*, a district to the W. of Naples, has from time immemorial been a scene of tremendous volcanic activity, and as lately as the 16th cent. has undergone vast changes, of which the traveller will observe traces at every step. This tract is scarcely less interesting in an historical than in a physical point of view. It was here that Hellenic civilisation first gained a footing in Italy, and constant communication was thenceforth maintained between this portion of the peninsula and the East. The legends of Hellenic tradition are most intimately associated with these coasts, and the poems of Homer and Virgil will continue to invest it with a peculiar interest as long as classic literature exists. The prosperity of this lovely coast has long since departed. The grand creations of imperial Rome, the innumerable palatial villas of the Roman aristocracy, have long been converted into a chaotic heap of ruins by convulsions of nature, and have left behind comparatively slight traces of their former magnificence. The malaria which prevails in many parts of the district, and the stupendous, though slumbering, agencies beneath the soil cast a certain gloom over





# **CONTORNI DI NAPOLI**

ast a certain gloom over

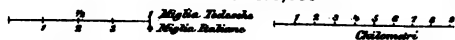


GOLFO DI SALERNO



## CONTORNI DI NAPOLI

Scale nel 1: 400,000



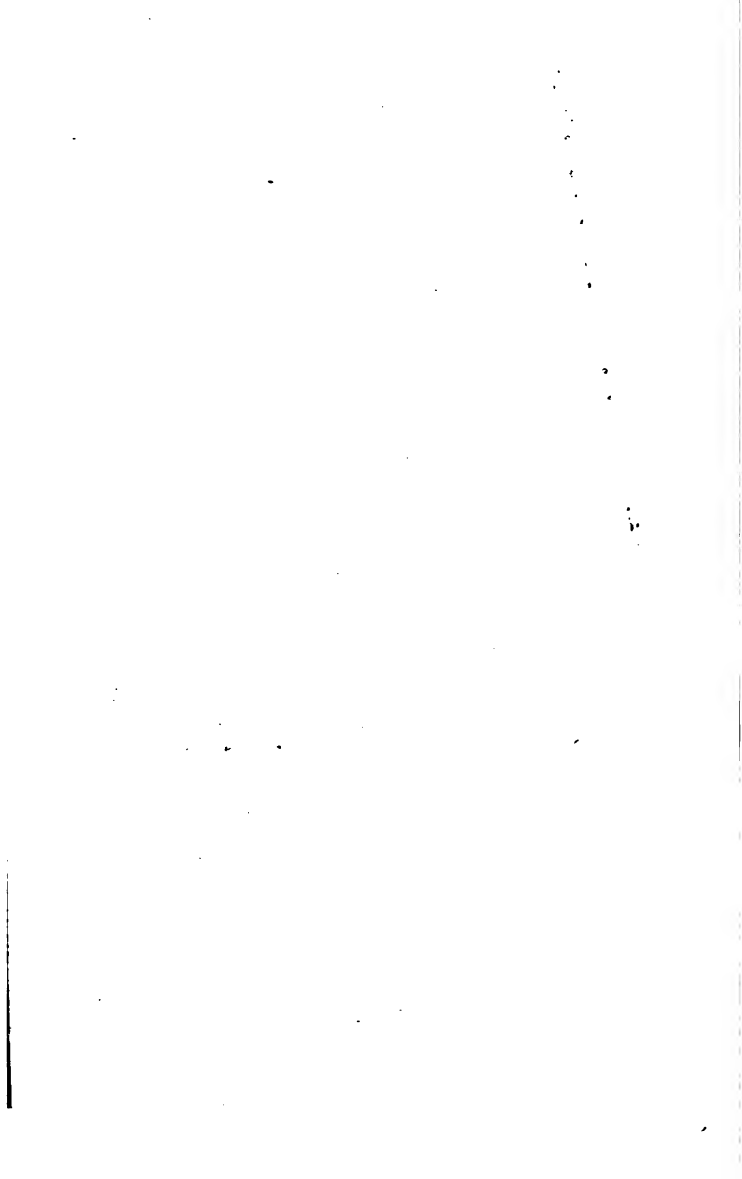
F. Fiume M. Monte P. Porto S. Soglio

Aquedotti Lave

Tramvia

ast a certain gloom over





the scene; but the inexhaustible beauties of Italian nature are still invested with the same charms as they possessed two thousand years ago. Islands and promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival.

The fertile imagination of the natives has assigned all kinds of imposing classical names to many insignificant and uninteresting objects in this district, and strangers are therefore often importuned to inspect pretended curiosities which make serious inroads on time, temper, and purse. The chief objects of interest are enumerated in the following description.

Two DAYS should if possible be devoted to exploring this region as follows: **FIRST:** — Take the tramway from the Torretta station through the new Grotta di Posilipo (p. 88) to *Agnano* in 25 min.; thence on foot to the Lago d'Agnano,  $\frac{1}{4}$  hr., where the Dog Grotto is scarcely worth a visit; walk over the hill ('View) to the *Solfatara*, 1 hr.; halt there, 20 min.; walk to *Pozzuoli* and the \*Amphitheatre, 20 min.; halt there, and visit the cathedral, harbour, and \*Temple of Serapis, 1 hr.; drive (carriages generally to be found in Pozzuoli) back to Naples by the \**Strada Nuova di Posilipo* (which route must be expressly stipulated for; 4 frs. and fee),  $1\frac{1}{4}$  hr.; in all  $4\frac{1}{2}$ –5 hours. If we take the tramway on to Bagnoli, and return thence on foot to Naples, we require  $1\frac{1}{2}$  hr. more. — **SECOND:** — Take the tramway to Pozzuoli,  $\frac{3}{4}$  hr.; drive thence to the *Arco Felice*, 1 hr.; walk to *Cumæ* and back, 1 hr.; walk through the Grotta della Pace to the *Lago Averno* and *Baja*, 1 hr.; drive to *Bacoli*, 20 min. (Piscina Mirabilis  $\frac{1}{4}$  hr.); ascent of *Capo Miseno* and back,  $1\frac{1}{2}$  hr.; drive back to Naples  $2\frac{1}{4}$ – $2\frac{1}{2}$  hrs.; in all  $7\frac{1}{2}$ – $8\frac{1}{2}$  hours. — A pleasant variety may be introduced into the excursion by going from Pozzuoli to *Baja* or to the Grotto of *Sejanus* by boat. A single seat ('un posto') may often be obtained in one of the small 'Corricoli' or gigs which ply on the high roads ( $\frac{1}{2}$ –1 fr. according to the distance).

If *Cumæ*, which is chiefly interesting to archæologists, or the Dog Grotto and the Lago d'Agnano be omitted, all the other places may easily be visited in one day. (The *Solfatara* may also be omitted by those who intend to ascend *Vesuvius*.) The important antiquities of Pozzuoli may in this case be visited either in going or returning. The start should be made early. — The inns are generally dear and indifferent. Luncheon or early dinner may be taken at the Lucrine Lake or at *Baja*, but it is preferable to bring provisions from Naples and to picnic at *Cumæ* or on the *Capo Miseno*.

**Steam Tramway**, from *La Torretta* at *Piedigrotta* (Pl. B, 7), the terminus of the tramway-line No. 1 (p. 24), to *Pozzuoli* in  $\frac{3}{4}$  hr., almost every  $1\frac{1}{2}$  hr. from 5.30 a.m., fares, 65 and 50 c. The intermediate stations are *Fuorigrotta* (at the *Piazza Leopardi*, p. 89); *Pilastri*; *Agnano*, where the road diverges to the Lago d'Agnano (p. 96); *Bagnoli* (p. 99); *La Pietra* and *Subveni Homini*.

**Carriages.** There is no fixed tariff except for the drives to the Lago d'Agnano and to Bagnoli, for either of which the fare is 2 fr. with one horse, or 3 fr. with two horses (from the stand in the *Strada di Piedigrotta*; comp. p. 24). — The usual fare to *Pozzuoli* for a cab with one horse is 3 fr., there and back 4 fr., or back by the *Strada Nuova di Posilipo* 5 fr.; to *Pozzuoli* and *Baja*, and back, 10 fr.; to *Miseno* and back 12 fr.; driver's fee extra in each case, and special stipulations must be made for halts at *Pozzuoli*, the *Solfatara*, etc. A carriage with two horses for the day costs 20–25 fr., with one horse 10–12 fr., a *corricolo* 8 fr.; a distinct bargain should be made beforehand.

**Guides.** The following directions, the map, and a slight knowledge of the language will enable the traveller to dispense with a guide. Those, however, who desire to avoid the importunities of the guides at *Pozzuoli* and *Baja* may engage a *cicerone* at Naples for the excursion (6 fr.; see p. 30). The Naples guides undertake the hiring of a carriage, the payment of fees, etc., thus relieving the traveller of all trouble (total cost for two persons with one-horse carriage about 20 fr.).



The usual and shortest route to the W. environs of Naples is through the Grotta di Posilipo and *Fuorigrotta* (p. 89), from which the main road, with the steam-tramway, leads straight to Bagnoli (p. 99). From that road, a few hundred paces beyond *Fuorigrotta*, a cart track, and nearly  $1\frac{1}{2}$  M. farther, at a station of the tramway, a broad road planted with trees, diverge to the dried up Lago d'Agnano,  $\frac{3}{4}$  M. from the tramway.

The Lago d'Agnano, which was drained in 1870, is an old crater of irregular form,  $2\frac{1}{4}$  M. in circumference. The water produced malaria, but now that it is drained the sanitary gain is very doubtful, while the beauty of the landscape is sadly impaired. On the S. bank, immediately to the right of the point where the road reaches it, are the old *Stufe di San Germano*, or chambers in which the hot sulphureous fumes rising from the ground here are collected for the use of sick persons (adm. 1 fr. each person). A few paces farther on is the famous *Grotta di Cane*, or *Dog Grotto*. It derives its name from the fact that the ground and sides are so thoroughly impregnated with carbonic acid gas, that the fumes render dogs insensible in a few seconds, and produce a feeling of languor on human beings. Dogs are provided for the exhibition of this somewhat cruel experiment, but the curiosity of the traveller may be sufficiently gratified by observing that a light is immediately extinguished when brought in contact with the vapour. Pliny (Hist. Nat. ii. 93) mentions this grotto as: 'spiracula et scrobes Charoneæ mortiferum spiritum exhalantes in agro Puteolano'. (Adm.  $\frac{1}{2}$  fr. each person; 1 fr. more is demanded for the experiments with the dog and the light.)

The road skirting the S.W. bank of the dried lake leads to (1 M.) the royal *chasse* of *Astroni*, the largest and most important of the volcanic craters in this region, being upwards of 3 M. in circumference, and densely overgrown with holm-oaks and poplars. On the S. side it contains a small lake, and in the centre an eminence of trachytic lava. Picturesque, but somewhat dull park-scenery. Driving is practicable only as far as the margin of the crater. We then ascend the old road to the left to the large gate, where we show our 'permesso' (see p. 36). Fee  $\frac{1}{2}$  fr.

FROM THE LAGO D'AGNANO TO POZZUOLI,  $1\frac{1}{4}$  hr., a pleasant footpath commanding a superb view towards the end, leads across the hills to the W. By a solitary house, about 8 min. from the Dog Grotto, a road diverges to the left from the above-mentioned Astroni road, and skirts the N. base of the *Monte Spina*. After 3 min. we turn to the right, and in 10 min. more to the right again; where the road divides into three (2 min.) we turn to the left, then immediately afterwards to the left again, continuing to follow the main road. At a farm-house (10 min.) the road narrows to a footpath, which ascends steeply past ancient walls to a (8 min.) white building and yard, through which we pass by a door on the left. Passing through a narrow dell, the path leads in 8 min. more to the top of the hill, where we take the road to the right. Looking back, we obtain a beautiful glimpse of Nisida and Capri; and by the (5 min.) suppressed Capuchin monastery of *S. Gennaro* (p. 102), we enjoy a superb survey of Pozzuoli and its bay, the Capo Miseno, and Ischia. After 4 min. more in a straight direction, we may turn to the right to the entrance of the Solfatara (p. 102), or to the left to ( $\frac{1}{4}$  hr.) Pozzuoli.









The monotonous high-road from Fuorigrotta to ( $2\frac{1}{4}$  M.) Bagnoli leads between gardens. When it approaches the coast, the island of *Nisida* (p. 93) becomes visible on the left.

*Bagnoli* (called by the Neapolitans *Bagnöl*) is a small watering-place with hot springs, some of which contain salt and carbonic acid gas, others sulphur and iron. There are several bath and lodging-houses. Near the tramway-station is the \**Figlio di Pietro* restaurant, with a pretty view. From Bagnoli by the Strada Nuova di Posilipo to Naples, see pp. 93, 92.

From Bagnoli to Pozzuoli,  $2\frac{1}{4}$  M., the road skirts the coast, commanding delightful views. In the lava hills which rise near the sea, not far from Pozzuoli, are extensive quarries (petriere), where convicts are employed. The tramway stops just outside the town.

**Pozzuoli.** — *Hotel.* GRAN BRETAGNA, in the Villa Cardito, in the street ascending to the right at the entrance of the town, R. from 2 fr., B. 2 fr., pens. 6-12 fr., well spoken of. — *Restaurants.* PONTE DI CALIGOLA, near the harbour, in the small Piazza S. M. delle Grazie; GAETANO LUOLI, Strada Torre 17-20, near Armstrong's Factory (p. 102), new.

*Guides*, whose services may well be dispensed with (p. 98), assail the traveller pertinaciously the moment he arrives. Their demands are generally extravagant. For a walk through the town, to the Amphitheatre, and the temple of Serapis 1 fr., or, with the addition of the Solfatara,  $\frac{1}{2}$  fr. suffices. — The guides and others also importune visitors to buy 'antiquities' which are manufactured at Naples and then buried to give them the requisite coating of rust or verdigris. Genuine antiquities may be purchased of the *Canonico Criscio*, in the road ascending to the right from the entrance to the town.

*Carriage* (from the tramway terminus) with one horse to Cumæ or Baja 3, to both 4-5 fr.; with two horses, 4- $4\frac{1}{2}$  and 5-8 fr.; seat in a 'corricolo'  $\frac{1}{2}$ -1 fr. — *Donkeys* (bad) 2-3 fr. for an afternoon. — *Boat* to Baja for 3-4 persons, in  $\frac{1}{2}$ -1 hr., about 2 fr.

If the traveller takes a carriage from Naples to Pozzuoli and wishes to proceed at once to Baja he had better drive straight to the Solfatara (walking, however, for the last 5 min.), then to the Amphitheatre, and lastly to the Serapeum. The harbour may be visited in returning.

*Pozzuoli*, a quiet town with 16,000 inhab., situated on a projecting hill and at its base, on the bay of the same name, which forms part of the Bay of Naples, was founded at an early period by the Greeks and named by them *Dicaarchia*. It was subdued by the Romans in the Samnite wars, repeatedly colonised by them, and called by them *Puteoli*. It afterwards became the most important commercial city in Italy, and the principal depôt for the traffic with Egypt and the East, whence Oriental forms of worship were introduced here at an early period. St. Paul once spent seven days here (Acts, xxviii). Its ruins, which lie close to the modern town, are now the only indication of its ancient importance. The town itself presents few attractions. — The volcanic puzzolana earth found in the whole of this district, from which an almost indestructible cement is manufactured, derives its name from Pozzuoli.

At the entrance to the town a broad paved road ascends to

the right in windings, leading to the upper town, the Amphitheatre, and the Solfatara (see p. 102).

Entering by the gate we soon reach the principal PIAZZA, in which rise the statue of a senator, bearing the name of *Q. Flav. Mavortius Lollianus*, discovered in 1704 (head formed of a separate block, but also ancient), and that of *Bishop Leon y Cardenas*, Viceroy of Sicily under Philip III.

Proceeding in a straight direction, and turning to the left by the church of *S. Maria delle Grazie*, we come to the HARBOUR, where we see the remains of the ancient pier, called by Seneca *Pilæ*, by Suetonius *Moles Puteolanae*, and now *Ponte di Caligola*. Of twenty-five buttresses, which supported twenty-four arches, sixteen are left, three being under water. They are constructed of bricks and puzzolana earth, and bear an inscription recording that the pier was restored by Antoninus Pius. A common, but erroneous impression is, that they were connected with the bridge-of-boats which Caligula threw across the bay of Baïæ, in order that, clad in the armour of Alexander the Great, he might there celebrate his insane triumph over the Parthians. Route along the quay to the Serapeum, see below.

If at the first bend in the above-mentioned road which leads to the upper part of the town we turn to the left we soon reach the Piazza del Municipio, commanding a fine view, whence we may follow the Via del Duomo and its second side-street to the left to the cathedral of *S. Proculo*. It occupies the site of a temple of Augustus, erected by L. Calpurnius, six Corinthian columns from which are still outside. The church contains relics of St. Proculus and the monuments of the Duke of Montpensier, Governor of Naples under Charles VIII. of France, and of Giovanni Battista Pergolese of Jesi, the talented composer of the original *Stabat Mater*, who died in 1736 at the age of 26. (This digression is, however, more conveniently made in descending, on the way back from the Amphitheatre and the Solfatara.)

At the extreme N. end of the town begins a narrow street (bearing the inscription '*Bagni di Serapide*') which leads from the sea to the \**Temple of Serapis*, or *Serapeum* (fee  $1\frac{1}{2}$  fr.), which, however, is now considered by many to be an ancient market-hall (macellum). It was known as early as 1538, but not completely excavated till 1750. It consisted of a square court, enclosed by forty-eight massive marble and granite columns, and with thirty-two small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), bearing a rich frieze. In the centre of the court stood a circular temple, surrounded by a peristyle of sixteen Corinthian pillars of African marble, which have been transferred to the theatre of the palace at Caserta (p. 10), the bases alone being left. The interior was approached by four flights of steps. The pavement declined

inwards towards the centre. The statues of Serapis, now in the museum at Naples, were found in the neighbourhood. Two inscriptions found here mention the restoration of the temple by Marcus Aurelius and Septimius Severus. The lower parts of the ruin are under water, but the level of the ground has recently been raised, in order to prevent unhealthy exhalations.

In the course of centuries a species of shell-fish (*lithodomus*, or *modiola lithophaga*, still found in this vicinity) had undermined the bases of the central columns, whilst the upper parts remained intact. Interesting observations may be made here with respect to the changes which have taken place in the level of the sea at different periods. That it had risen considerably, even in ancient times, is proved by the fact that mosaics have been found 6 ft. below the present level of the pavement. After the decline of heathenism the sea continued to rise, as the different water-marks testify. Subsequently the lower part of the edifice was buried to a depth of 13 ft., probably by an eruption of Solfatara, and thus protected against the farther invasions of the crustacea. These extend to a height of 9 ft., so that at one period the sea-level must have been at least 20 ft. higher than at present. This great change was caused by the convulsion connected with the upheaval of Monte Nuovo (p. 103) in 1538. Since the last century the ground has again been gradually sinking. The salt springs in the ruins were called into existence by the last eruption.

The *Temple of Neptune* is a name applied to another ruin, to the W of the Serapeum, consisting of a few pillars rising from the sea. In the vicinity, also under water, is situated the so-called *Temple of the Nymphs*, from which a considerable number of columns and sculptures have been recovered. Farther on, a few fragments mark the site of Cicero's *Puteolaneum*, a villa delightfully situated on the coast, which the orator in imitation of Plato called his Academy, and where he composed his 'Academica' and 'De Fato'. Hadrian (d. at Baiae, A.D. 138) was temporarily interred within the precincts of Cicero's villa, and Antoninus Pius erected a temple on the spot.

On leaving the Serapeum, we proceed to the right, and by a fountain again to the right, after 4 min. cross the high-road, and ascend the broad paved road to the left to an open space, whence the Via Anfiteatro leads after about 250 paces to the Amphitheatre, the most interesting and perfect of all the ruins of Pozzuoli (admission 1 fr.; Sundays gratis).

The *\*Amphitheatre* rests on three series of arches, which were surrounded by an external court; the two principal entrances were adorned with triple colonnades. The interior contained four tiers of seats in several compartments (*cunei*), connected by flights of steps. The imperial seat was distinguished by Corinthian columns of black marble. The arena, 369 ft. long, and 216 ft. broad, was excavated in 1838, when a number of subterranean passages and receptacles for the wild beasts, etc., 98 paces long and 53 broad, were discovered, affording us a distinct idea of the arrangements and machinery of the ancient amphitheatres. By means of a water conduit (to the left of the principal entrance) the arena could be laid under water when naval combats were to be represented; the outlet is in the principal passage. The entrances for the gladiators, and the air-holes and outlets of the dens of the animals are easily recognised. The celebrated gladiator-combats under Nero, when he received Tiridates, King of Armenia, as a guest



at his court, took place here, and even the emperor himself entered the arena. Under Diocletian St. Januarius and his companions were thrown to the wild beasts here in vain, as an inscription on the chapel dedicated to him records, before they were put to death near the Solfatara. The high ground near the amphitheatre commands a fine view in the direction of Misenum.

Above the amphitheatre was situated a theatre, the ruins of which have not yet been excavated. Other ruins in the vicinity, externally of circular construction, are believed to have been either *Baths* or a *Temple of Diana*. The *Villa Lusciano* contains the so-called *Labyrinth*, really a piscina, or ancient reservoir. The *Piscina Grande*, with vaulted ceiling, resting on three rows of ten columns each, still serves as a reservoir, and was doubtless once connected with the ancient aqueduct from the Pausilypon to Misenum.

*Roman Tombs* have been discovered in great numbers on the old roads, the *Via Campana* leading to Capua, the *Via Puteolana* to Naples, and the *Via Cumana* to Cumæ, but are now mere shapeless ruins.

We now return to the Piazza del Municipio (p. 100), from the opposite end of which, by the small church 'Deiparæ Consolatrici Sacrum', the road to the entrance of the town descends to the right (p. 100), while that to the Solfatara leads to the left. The latter (after 2 min., to the right, afterwards to the left) ascends through vineyards. The ascent to the Solfatara on foot takes 20 min.; donkey 1 fr. (not recommended).

The *\*Solfatara* (adm.  $\frac{1}{2}$  fr. each person) is the crater of a half extinct volcano, an oblong space enclosed by hills of pumice-stone, from numerous fissures ('fumaroli') in which vapours and sulphureous gases ascend. The ground is hollow in every direction. powder found at the top, which the guides erroneously call salt-petre, is really ceramohalite, or sulphuretted potter's clay. The ancients (Strabo) called this crater *Forum Vulcani*, and believed it to be connected with the crater of Ischia. The only recorded eruption from it, attended with an emission of lava, took place in 1198. A manufactory of stucco is now established here.

Above the Solfatara, towards the E., rise the *Colles Leucogaei*, the white hills whose light-coloured dust was so highly prized by the ancients for colouring groats and other kinds of grain. Several small brooks containing alum have their source here, called *I Pisciarelli*, the *Fontes Leucogaei* of the ancients (Plin. Nat. Hist. xxxi. 2), which fall steaming into a ravine between the Solfatara and the Lago d'Agnano, and are frequently used as a remedy for cutaneous diseases. The ground is warm and saturated with gas in every direction.

Shortly before our route reaches the Solfatara it is joined on the right by a road coming from the Lago d'Agnano (p. 98). The *\*View* on the latter road is so fine that the traveller should not omit to ascend as far as (6 min.) the now suppressed Capuchin monastery of *S. Gennaro*, erected in 1580 on the spot where St. Januarius is said to have been beheaded in 305 (see above).

The high-road which leads towards the W. from Pozzuoli passes first the *Stabilimento Armstrong*, a branch of the well-known cannon and armour-plate works of Armstrong & Co. at

Newcastle. The undertaking, actively supported by the Italian government, promises to introduce new life into this hitherto deserted region. The road divides at the foot of the Monte Nuovo, nearly  $1\frac{1}{2}$  M. beyond the town. The branch to the right leads to the Lago Averno, Arco Felice, and Cumæ (p. 108); that to the left to Baiæ and Misenum ('Strada di Miniscola').

The **Monte Nuovo** (456 ft.) is a volcanic hill of comparatively recent origin, having been upheaved on 30th Sept., 1538, after a violent earthquake. Its form is that of an obtuse cone, in the centre of which is a very deep extinct crater, enclosed by masses of pumice-stone, trachyte, and tufa. The ascent is interesting, and not less so the toilsome descent into the crater.

The road to Baiæ ( $2\frac{1}{4}$  M. from the above-mentioned bifurcation) traverses the narrow strip of land which now separates the Lacus Lucrinus from the sea. Here stands the small but clean *Hôtel de Russie* (D.  $4\frac{1}{4}$ , lunch  $3\frac{1}{4}$ , bottle of wine 1, pens. 7, R. 3 fr.).

The **Lacus Lucrinus**, which was famed for its oysters in ancient times, was separated from the sea by a bulwark, called the *Via Herculeæ*, from the tradition that the hero traversed it when driving the bulls of Geryon across the swamps. This barrier afterwards fell to decay and was again repaired, but was seriously damaged by the eruption of Monte Nuovo in 1538. Part of it, 250 yds. in length, is still visible under the water, where remains of the *Portus Julius*, or harbour constructed by Agrippa, are also distinguishable. Instead of oysters, the lake now yields the *spigola*, a fish much esteemed by the Neapolitans.

About  $\frac{1}{2}$  M. to the N. of the Lacus Lucrinus, a little inland, bounded on three sides by hills clothed with chestnuts, vineyards, and orange-gardens, lies the celebrated \***Lacus Avernus**, which was regarded by the ancients as the entrance to the infernal regions on account of its sombre situation and environs. Its banks are now bordered with blocks of lava. Circumference nearly 2 M.; depth 210 ft.; height above the sea-level  $3\frac{1}{2}$  ft. Tradition affirmed that no bird could fly across it and live, owing to its poisonous exhalations, and that the neighbouring ravines were the abode of the dismal, sunless Cimmerii, mentioned by Homer (*Odyss.* xi). Virgil, too, represents this as the scene of the descent of Æneas, conducted by the Sibyl, to the infernal regions (*Æn.* vi. 237). Augustus, by the construction of the Julian harbour, and by connecting this lake with the Lacus Lucrinus, was the first to dispel these gloomy legends. Horace and Virgil accordingly extol the harbour as a prodigy. — The canals and wharves of Agrippa were still in existence in 1538, but the upheaval of the Monte Nuovo destroyed every vestige of them, half filled the Lucrine lake, and so altered the configuration of the neighbourhood that the two lakes are now quite separate, and the

intervening space is completely overgrown with underwood. In 1858 an attempt was made to convert the Lacus Avernus anew into a war-harbour, but the scheme was soon found impracticable.

On the S. SIDE of the lake are observed grottoes and cuttings, hewn in the tuffstone rock, which probably once belonged to the Portus Julius. One of these caverns, situated a few hundred paces to the left of the end of the road coming from the Lucrine Lake, and now called the *Grotto of the Sibyl*, or *Grotta d'Averno*, is entered by a gateway of brick, and consists of a long, damp passage hewn in the rocks and ventilated by vertical apertures. Midway between the two lakes a passage to the right leads to a small square chamber, the '*Entrance to the Infernal Regions*'. Near it is a chamber with mosaic pavement and arrangements for a warm bath. It contains luke-warm water, 1 ft. in depth, which rises in the neighbourhood, and is styled by the guides the '*Bath of the Sibyl*'. The grotto is 280 paces in length, and blackened with the smoke of torches.

Visitors are carried through the pools of water by the guides. Torches (1 fr. each) are necessary, and even with their aid the effect is very obscure. The fee for admission to the grotto is 1 fr., but the custodian generally demands 2-3 fr. A distinct bargain should be made beforehand. A visit to the grottoes is on the whole scarcely worth the trouble, and should certainly not be attempted by ladies.

On the N.W. SIDE of the lake is one end of the *Grotta della Pace* (p. 108).

On the E. SIDE are the interesting ruins of magnificent *Baths*, sometimes called a *Temple of Apollo, Pluto, or Mercury*.

Having returned to the Baja road, we reach, about  $\frac{1}{2}$  M. from the Lucrine Lake, the ruins of ancient baths, called *Le Stufe di Tritoli*. Near them a path on the slope of the mountain leads to the *Bagni di Nerone*, a long, narrow, dark passage in the rock, at the farther end of which rise several warm springs, the famed *Thermae Neronianae* of antiquity, and still frequented by invalids.

The water is hot enough to boil eggs (1 fr.; admission to the baths  $\frac{1}{2}$  fr.). But there is nothing worth seeing, and the interior is so hot that a visit to it is anything but pleasant.

After we have ascended a little and rounded the projecting *Punta dell' Epitaffio*, a charming view of Baja is disclosed to us. On the hill to the right we observe innumerable fragments of old masonry, passages, colonnades, mosaic-pavements, etc., all now overgrown with plants and buried in rubbish.

**Baja.** — *HÔTEL DELLA REGINA*, a tavern commanding a charming view, not suitable for spending the night; bargaining advisable in spite of the announcement of fixed charges, D. 5, lunch  $3\frac{1}{4}$  fr., A. 25c.; *ALBERGO DELLA VITTORIA*, at the foot of the castle,  $\frac{1}{2}$  M. farther, less pretentious, well spoken of, good cuisine, D. 5, lunch  $3\frac{1}{4}$  fr. The *Hôtel de Russie* (p. 108) is preferable to both.

*Guide unnecessary*, 1- $1\frac{1}{2}$  fr. according to bargain. *Giosaphata di Luccia*, who understands English, French, and a little German, is well spoken of; he provides boats and carriages.

*Boat to Pozzuoli* for 3-4 persons about 2 fr.; to Bacoli and Miseno the same; there and back 3-4 fr.; according to bargain in each case.

*Baja*, the ancient *Baiæ*, now a very insignificant village, situated on the bay of the same name and commanding a charming view was the most famous and magnificent watering-place of antiquity, and had attained the zenith of its splendour in the age of Cicero, Augustus, Nero, and Hadrian. 'Nothing in the world can be compared with the lovely bay of Baiæ', exclaims Horace's wealthy Ro-

man (Epist. i. 85), who is desirous of erecting a magnificent villa there. Luxury and profligacy, however, soon took up their abode at Baïæ, and the desolate ruins which now alone encounter the eye point the usual moral. With the decline of the Roman empire the glory of Baïæ speedily departed. In the 8th cent. it was devastated by the Saracens, and in 1500 entirely deserted by its inhabitants on account of malaria.

Of the imposing baths and villas of the Romans, the foundations of which were often thrown far out into the sea, nothing but mere fragments now remain. In modern times these ruins are often exalted into temples, or otherwise dignified in a manner for which there is not the slightest foundation. The principal remains consist of three extensive colonnades which belonged to baths.

We first observe in a vineyard between the high-road and the road to the Lago Fusaro,<sup>1</sup> a large octagonal building, with a circular interior, a half-preserved dome, and four recesses in the walls, and remains of a water-conduit, styled a *Temple of Diana* (see 30-50 c.).

If we ascend the road to the Lago Fusaro for 5 min. we reach a path to the right on the slope, which in 10 min. more leads us to the top of the hill, and commands an admirable view of Cumæ, Ischia, Lago del Fusaro, etc.

Close to the village, in another vineyard to the right of the road, is a large circular building, with a vaulted ceiling, open in the centre, and four niches in the walls, obviously a bath, but called a *Temple of Mercury*, or by the peasantry *il troglio* (trough). Fine echo in the interior (see 30-50 c.; women here offer to dance the tarantella for the traveller's entertainment, 50 c.).

A little farther on, to the right, is the Hôtel della Regina. About 100 paces beyond it, to the left, by the small harbour where the boats from Pozzuoli land, is situated an octagonal structure with a vaulted ceiling, in the interior circular, and 25 paces in diameter, with remains of the ancient lateral chambers, windows, and staircases, somewhat resembling the Minerva Medica at Rome, now called the *Temple of Venus*. (As this is a public thoroughfare, no gratuity need be given.)

The high-road skirts the bay, and passing several columbaria on the left, ascends the hill occupied by the *Castle of Baja*, which was erected in the 16th cent. by Don Pedro de Toledo. It now contains a small garrison; admission is granted, but is not worth the trouble.

About 2 M. beyond Baja we reach the village of **Bacoli**, which is believed (not with absolute certainty) to derive its name from the ancient *Villa Bauli*, and also boasts of a number of antiquities. The traveller who is pressed for time, however, had better confine his attention to the *Piscina Mirabilis* (see p. 106).

The *Villa Bauli* is celebrated as having been the frequent residence of distinguished Romans, and it was here that Nero planned the murder of his mother Agrippina, in March, A.D. 59, a crime which was afterwards

perpetrated at her villa on the Lucrine Lake. The tomb of Agrippina, of humble pretensions as Tacitus informs us (Ann. xiv. 9), was situated on the height by the road to Misenum, near the villa of Cæsar, but the spot cannot now be exactly determined. What is commonly named the *Sepolcro d' Agrippina*, on the coast below the village, a semicircular passage with vaulted ceiling, reliefs, and paintings, is really the ruins of a small theatre. Extensive ruins near this, partly under water, are supposed to belong to the villa of the eminent orator Hortensius, and may be visited by boat. Even the pond in which he reared his favourite lampreys is said to be visible. In this villa Nero is believed to have sanctioned the proposition of his freedman Anicetus, commander of the fleet, to drown his mother Agrippina by sinking her in a ship. The attempt, however, failed.

The *Villa of Julius Cæsar*, on the height near Bauli, was afterwards the property of Augustus, and was occupied by his sister Octavia after the death of her second husband M. Antony; and here she lost her hopeful son, the youthful Marcellus, whom Augustus had destined to be his successor. It is believed by many that the subterranean chambers, known as the *CENTO CAMERELLE*, or *Carceri di Nerone*, or the *Labyrinth*, belonged to the basement story of this villa (fee  $\frac{1}{2}$  fr.). They are sometimes visited by torchlight, but the view from them is the chief attraction.

On the hill to the S. of Bacoli, 10 min. from the entrance to the village, is situated the *\*Piscina Mirabilis*. (Guide unnecessary. We may either leave the road by the Uffizio Daziario and follow the long street of the village; or, better, follow the road to the bifurcation mentioned below, and 60 paces beyond it ascend a path diverging to the left from the Misenum road. On the hill we turn to the right. Custodian, whose house is on the right, near the *Piscina*,  $\frac{1}{2}$  fr.; he sells vases and other antiquities found in the vicinity.) The *Piscina* is a reservoir at the extremity of the *Julian Aqueduct*, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by forty-eight massive columns, and admirably preserved. — Following the top of the hill in the same direction (S.) for 7 min. more, we reach a cottage (good wine), the roof of which commands a very fine view, though inferior to that from the Capo Miseno.

Near Bacoli, about  $\frac{1}{4}$  M. beyond the Uffizio Daziario, the road divides: the branch to the right leads to Miniscola and the ( $\frac{2}{3}$  M.) starting-point of the ferry-boat to Procida and Ischia (see p. 108); the road to the left leads in a straight direction to Misenum. Both of these roads skirt the margin of the shallow *Mare Morto*, part of the old harbour of Misenum, from which it has only recently been separated by the embankment which bears the road. The two basins are now connected by a narrow channel only, which is crossed by a bridge.

In the time of Augustus a vast war-harbour was constructed at Misenum by Agrippa, in connection with the works at the *Lacus Avernus* and the *Lacus Lucrinus*, in order to serve as a receptacle for the Roman fleet on this coast, like Ravenna in the Adriatic. The harbour consisted of three basins, two outer, one on each side of the promontory called *Forno*, and one inner, the present *Mare Morto*. The *Punta di Pennata*, a narrow promontory which bounds the harbour of Misenum on the N., was penetrated by a double subaqueous passage for the purpose of preventing the accumulation of sand at the entrance. A pier was also constructed on pillars, three of which are still visible under water. Other

relics of antiquity abound in the neighbourhood, but it is a difficult matter now to ascertain to what they belonged. Even the situation of the *Town of Misenum* is not precisely known, although it probably lay near the modern village of that name. Scanty remnants of a theatre are still traceable near the small promontory *Il Forno*. Some ruins on the height above are supposed to belong to the once famous villa of Lucullus, afterwards the property of Tiberius, who died here, and subsequently that of Nero. The *Grotta Dragonara*, a long subterranean passage on the W. side of the promontory, with vaulted roof, supported by twelve pillars, is variously conjectured to have been a naval depot or a reservoir for water.

The fleet stationed at Misenum, to which the place owed its importance, was commanded in A.D. 79 by the Elder Pliny, who perished during the eruption of Mt. Vesuvius (p. 121). In 880 the town was destroyed by the Saracens.

Driving is not allowed beyond the above-mentioned bridge,  $\frac{1}{4}$  M. from the bifurcation of the road. Beyond it we pass a white powder-mill, soon reach ( $\frac{1}{2}$  M.) the village of *Miseno*, situated at the foot of the cape, and proceed to the church. The ascent (to the top and back  $1\frac{1}{4}$ - $1\frac{1}{2}$  hr.) is fatiguing for ladies. A boy may be taken as guide ('in coppa', to the top). We follow the main road to the *Tenuta*, a little before which we ascend to the right; a steep and narrow path then leads to the summit through vineyards.

The **\*Capo Miseno** is an isolated mass of rock rising from the sea, which was formerly only connected with the mainland by the narrow *Spiaggia di Miniscola* (see below), extending towards the W. Its remarkable form once gave rise to the belief that it was an artificially constructed tumulus of very ancient origin. Thus Virgil (*En. vi. 232*) describes it as the burial-place of the trumpeter *Misenus* : —

*At pius Aeneas ingenti mole sepulcrum  
Inponit, suaque arma viro remumque tubamque  
Monte sub aereo, qui nunc Misenus ab illo  
Dicitur aeternumque tenet per saecula nomen.*

The summit (300 ft.) commands one of the most striking **\*Views** in the environs of Naples. It embraces the bays of Naples and Gaeta and the surrounding heights, with the peculiarity that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories. On the side next the sea rises a picturesque mediæval watch-tower; another similar tower has recently been removed to make way for a lighthouse.

To the W., opposite the Capo Miseno, rises the *Monte di Procida*, a volcanic rock, covered with vineyards yielding excellent wine, and fragments of ancient villas.

The narrow strip of coast, about 1 M. in length, between the Capo Miseno and the Monte di Procida, separating the sea (*Canale di Procida*) from the Mare Morto, is called the *Spiaggia di Miniscola*, or *Miliscola*, a name which is said to be a corruption of *Militis Schola* ('military exercising-ground'). At the foot of the Monte di

Procida, at the point where the road from Baja reaches it, is the landing-place (*sbarcatojo*) for boats to Ischia and Procida, to which there are frequent opportunities of crossing. (To Procida, for one or more persons  $1\frac{1}{2}$ -2 fr.; to Casamicciola in Ischia, 10 fr.; the bargain should be made with the boatmen themselves.) — On the road to Baja,  $\frac{1}{4}$  M. to the N. of the landing-place, at the junction of the road with that from the Lago Fusaro, is the poor *Osteria del Monte di Procida* (no sign; good wine).

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The N. (right) branch of the road ascends gradually from the bifurcation at the foot of the Monte Nuovo (p. 103),  $1\frac{1}{2}$  M. from Pozzuoli, to the ( $1\frac{1}{4}$  M.) top of the E. margin of the crater of the Lago Averno, which soon becomes visible below to the left. About  $\frac{1}{2}$  M. farther, where the road turns a little to the right, a cart-track diverges to the left, leading in a few minutes to the *Arco Felice*, a huge structure of brickwork, about 63 ft. in height, and  $18\frac{1}{2}$  ft. in width, situated in a deep gully. On the summit are traces of an aqueduct. The arch may have been exclusively destined for the latter purpose, or it may also have carried a road over the higher ground.

The road to Cumæ passes through the arch and then descends. About 400 paces beyond it an ancient paved way diverges to the left to a subterranean vaulted passage, called the *Grotta della Pace* (after *Pietro della Pace*, a Spaniard who explored it in the 16th cent.). It was constructed by Agrippa for the purpose of affording direct communication between Cumæ and the Lacus Avernus. This tunnel is upwards of  $\frac{1}{2}$  M. in length, and is lighted at intervals by shafts from above.

The entrance is closed by a gate (admission  $\frac{1}{2}$  fr.), which carriages can scarcely pass. The floor is covered inch-deep with fine sand. Torches, which are, however, unnecessary, are offered for sale at Pozzuoli (1 fr. per pair). — Travellers from Cumæ, or those who wish to combine the excursion to Baja with a visit to the Lacus Avernus in such a way as not to be obliged to traverse the same ground twice, may avail themselves of this tunnel in order to reach the N. bank of the lake (see p. 104).

We continue to follow the road to Cumæ, the acropolis of which we observe on the hill to the W. About  $\frac{1}{2}$  M. from the Arco Felice near the entrance to a vigna bearing the name 'Villa Martino', the road forks: to the left to the Lago del Fusaro (p. 109); to the right to Cumæ. In a vigna to the left of the former branch of the road, about 120 paces from the bifurcation, is situated an ancient *Amphitheatre* with twenty-one tiers of seats, covered with earth and underwood. If we follow the branch of the road to the right, and after 90 paces diverge from it to the left, we are led through a farm-yard and by a path through vineyards in  $\frac{1}{4}$  hr. to the site of ancient Cumæ.

Cumæ, Greek *Cyme*, the most ancient Greek colony in Italy, was situated near the sea on a volcanic eminence (trachyte), which

rises from the extensive plain between the Monte di Procida and the mouth of the Volturno.

The town is said to have been founded by Æolians from Asia Minor in B.C. 1050, or at an even earlier period. Cumæ in its turn founded Dicæarchia, the modern Pozzuoli, and Palæopolis, the modern Naples, and exercised the most widely extended influence on the civilisation of the Italian peninsula. All the different alphabets of Italy were derived from the Cumæan; and Cumæ was the centre whence the Hellenic forms of worship, and with them Hellenic culture, became gradually diffused among the aboriginal tribes. Rome received the mysterious Sibylline books from Cumæ, and the last of the Tarquinii died here in exile. The city, which once boasted of great wealth and commercial prosperity, was often seriously imperilled by the attacks of the neighbouring tribes, especially the Etruscans, who were signally defeated in a naval battle near Cumæ, by Hiero of Syracuse, the ally of the citizens, B.C. 474. Pindar celebrates this victory in the first Pythian ode, and a helmet of the enemy dedicated at Olympia as a votive offering from the spoil was found there (now in the British Museum). At the close of the 5th cent. Cumæ participated in the general decline of the Hellenistic towns. In 420 it was stormed by the Samnites, and in 337 taken by the Romans, after which it became a Roman municipium of little importance. Under the emperors it fell entirely to decay, but was restored by the Goths. In the 9th cent. it was burned by the Saracens, and in the 13th it was finally destroyed as a stronghold of pirates by the inhabitants of Naples and Aversa.

Fragments of the huge external walls of the former \**Acropolis* are still standing. Beautiful prospect thence towards the sea, Gaeta, and the Ponza Islands, and (to the left) of the Lago Fusaro, Ischia, etc. Extensive remains of the ancient fortifications are preserved, especially on the E. side and by the S. entrance. The rock on which this castle stood is perforated in every direction with passages and shafts. One of these (descend to the left by the hut), with numerous lateral openings and subterranean passages, is thought to correspond with the description given by Virgil (*Æn.* vi. 41) of the *Grotto of the Sibyl*, which had a hundred entrances and as many issues, 'whence resound as many voices, the oracles of the prophetess'. The principal entrance is on the side of the hill towards the sea, but most of the passages are blocked up. It is believed that one of the passages leads to a large, dark cavern in the direction of the Lago del Fusaro, but the investigations have been abandoned as dangerous. — The form of the temples of *Apollo*, *Diana*, the *Giants*, and *Serapis*, where recent excavations have brought sculptures and columns to light, is not now traceable. The scanty ruins are concealed by vineyards and underwood.

From Cumæ a good road leads to the S. to ( $1\frac{1}{2}$  M.) the *Lago del Fusaro*, perhaps once the harbour of Cumæ, to which the poetical name of the *Acherusian Lake* is sometimes applied. The lake is believed to occupy the crater of an extinct volcano. It is still, as in ancient times, celebrated for its oysters. In the lake, near the S.E. shore, is a pavilion, erected by Ferdinand I. On the bank, opposite, is a restaurant (dépendance of the Rest. de l'Europe at Naples), with garden, good but expensive (closed after June). At the S. end of the lake is a Roman 'emissarius', the *Foce del Fusaro*



which connects it with the sea. To the N. of the emissarius, on a projecting tongue of land, stands the *Torre di Gaveta*, with extensive ruins of the villa of Servilius Vatia, who retired hither when Nero's folly and tyranny at Rome had become insufferable. — A road leads from the Lago del Fusaro, passing numerous relics of ancient tombs, to ( $\frac{3}{4}$  M.) *Baja*, and another to ( $2\frac{1}{2}$  M.) *Miniscola* (p. 107).

## 5. Procida and Ischia.

### *Comp. the Map.*

The STEAMBOAT CONNECTION between Naples and these two islands (once or twice daily, morning and afternoon) is subject to continual alteration (like the Capri route, p. 161); so that before starting on the expedition the traveller would do well to make particular enquiries at his hotel, or still better, at the steamboat-office, concerning both the time and place of departure (from the Immacolatella, Pl. F, 5, or S. Lucia, Pl. E, 6). The office of the *Società Florio-Rubattino* is at No. 23 Strada Pillero (Pl. E, F, 5), and that of the *Società Napoletana di Navigazione* (formerly *Manzi*), at No. 14 Marina Nuova. — The voyage from Naples by Procida and Ischia to Casamicciola takes  $3\frac{1}{4}$  hrs.; fares, 5 and 3 fr. Embarking or landing at Naples, at the Immacolatella 15c., at S. Lucia 30c., at Procida or Ischia 15c., at Casamicciola 30c.; the boatmen are rarely satisfied with this tariff, but their importunities should be disregarded.

The most convenient arrangement for visiting these islands varies with the hour at which the start is made from Naples. Travellers who start early in the morning, and omit Procida, need spend only one night on the excursion. We reach the town of *Ischia* in the course of the forenoon, walk or drive from the quay in  $\frac{1}{2}$  hr. to *Porto d'Ischia*, where alone tolerable inns are to be found. Here we lunch and engage a bed; then take a one-horse carriage (about 5 fr.) viâ *Casamicciola*, destroyed by an earthquake in 1883, to *Forio*, in  $2\frac{1}{2}$  hrs.; ascend thence to the top of the *Epomeo* (donkey 3-5 fr.), and descend by *Barano* to *Porto d'Ischia*. Next morning an early steamer conveys us back to Naples. — Those who leave Naples in the afternoon, may quit the steamer at *Procida*, ascend to the fort for the sake of the view, and then traverse the island lengthwise to the creek of Chiajolella (2 M.), where boats ( $1\frac{1}{2}$  fr.) are found for the crossing to *Porto d'Ischia*, where the night is spent. The second day, see above. — Those who only wish to see Casamicciola and the effects of the earthquake of 1883 (about 3 hrs.), may sometimes, by starting by an early steamer, reach Naples again on the same evening.

A visit to these islands may be very conveniently combined with the excursion to Cumæ and Baja. After breakfasting at Baja, we arrange to start thence about 11 a. m., drive by Bacoli (p. 106); visit the *Piscina Mirabilis*; see the view from the roof of the cottage; no time for the *Capo Miseno* to *Miniscola* in  $1\frac{1}{2}$  hr., cross to Procida (p. 106) in  $\frac{3}{4}$ -1 hr. (visit the castle if time permits,  $\frac{3}{4}$  hr.), and then proceed by steamboat to Ischia ( $\frac{3}{4}$  hr.).

A rowing-boat takes 6 hrs. to cross from Ischia to Capri in fine weather (20 fr.).

*Procida*, the *Prochyta* or *Prochyte* of the ancients, like its sister island Ischia, with which it appears once to have been connected, is of volcanic origin, being composed of pumice-stone and lava. It consists of two contiguous craters, which now form two semicircular bays, their S. margins having been destroyed by the action of the sea. A third and smaller crater forms the creek of Chiajolella, and a fourth the neighbouring island





of *Vivara*, which has been separated from Procida by some convulsion of nature. The island is 2 M. in length, and of varying width: population 14,000, whose occupations are fishing and the cultivation of the vine and other fruit. The surface is somewhat flat compared with that of its more majestic sister isle.

As the island of Procida is approached, the most conspicuous object is the fort, situated on the *Punta di Rocciola*, the N.E. extremity. Below lies the town of *Procida*, extending along the N. coast, partly built on the higher ground above, and stretching thence towards the S. side. The white, glistening houses with their flat roofs present a somewhat Oriental aspect. On festivals, especially that of St. Michael (29th Sept.) and on 8th May, the women in commemoration of their ancient origin assume the Greek costume (red upper garment with gold embroidery), and perform the *tarantella*, their national dance.

The landing-place ('*Marina*') is on the N. side, and close to it the indifferent *Vittoria* inn (R. 2, D. 3-4 fr., also furnished apartments, bargaining necessary). In order to reach the castle we follow the main street of the village which ascends to the left by the *Café del Commercio* at the W. end of the *Marina*, and take the first side-street to the left. This leads to the small *Piazza dei Martiri*, where a tablet was placed in 1863 in memory of twelve *Procidians* who were executed during the reaction of 1799 (fine view towards the S.). In 5 min. more we reach the *Castle*, now a house of correction, situated on a precipitous rock, and commanding fine views of Procida and the *Epomeo*, *Capo Miseno*, *Capri*, *Vesuvius*, and the peninsula of *Sorrento*.

The above-mentioned main street intersects the town from E. to W., and is prolonged to the left by the '*Strada Vittorio Emanuele*', which runs between garden-walls and rows of houses, and traverses the whole island towards the S.W. In 40 min. we reach the *Bay of Chiajolella*, situated below the old château of *S. Margarita*, and near the small olive-clad island of *Vivara*. At the *Chiajolella* boats for the passage to *Ischia* are always to be found ( $\frac{3}{4}$  hr.; fare 2 fr.). As soon as we have passed *Vivara*, we obtain a view of *Ischia* with its beautiful hills, commanded by the summit of the *Epomeo*, with the town and castle of *Ischia* in the foreground.

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*Ischia*, the *Pithecura*, *Ænaria*, or *Inarime* of antiquity, and the mediæval *Iscla*, the largest island near Naples, is about 19 M. in circumference, without taking the numerous indentations into account, and has about 20,000 inhabitants, who are principally engaged in fishing, the culture of the vine (white wine, light and slightly acid) and other fruit, and recently in straw-plaiting (p. 27). There are few mendicants. The climate is genial, the soil extremely productive; the scenery almost everywhere singularly

beautiful, for which it is indebted to its volcanic origin. *Monte Epomœo* (the ancient *Epomeus*, or *Epopeus*) was an active volcano at a much earlier period than Vesuvius, and in consequence of its eruptions the island was deserted in B. C. 474 by the greater number of the Greek inhabitants. Eruptions also took place in B. C. 92, and in the reigns of Titus, Antoninus Pius, and Diocletian. According to the ancient poets, the giant Typhœus, transfixcd by the thunderbolt of Jupiter, lay buried beneath this mountain, like Enceladus under *Ætna*, periodically groaning and causing fearful eruptions of fire. The last eruption recorded took place in 1302. The stream of lava which on that occasion descended to the sea near Ischia is not yet wholly covered with vegetation. The earthquake of 28th July 1883 displaced a large mass from the mountain.

After the fall of Rome Ischia suffered many attacks and devastations at the hands of the different lords of Italy, especially the Saracens in 813 and 847, the Pisans in 1135, and the Emp. Henry VI. and his son Frederick II. In 1282 it revolted with Sicily against the Anjou dynasty, but was subdued by Charles II. of Naples in 1299, and has since been united with the kingdom and shared its vicissitudes. The celebrated general, the *Marchese Pescara*, was born in 1489 at the castle of Ischia, which was afterwards gallantly defended by his sister Constance against the forces of Louis XII. of France. As a reward, her family were invested with the governorship of Ischia, which they retained till 1734. In 1525 Pescara's widow, Vittoria Colonna, celebrated alike for her talent and beauty, the poetical friend of Michael Angelo, retired to Ischia to mourn her husband's loss. So too Maria of Arragon in 1548, widow of the *Marchese del Vasto*.

**Ischia**, the capital of the island, with 7000 inhab., and the seat of a bishop, stretches picturesquely along the shore in the form of a street, 1 M. in length, extending from the *Castle* on its lofty isolated rock on the S. to the *Punta Molina* on the N. The castle, erected by Alphonso V. of Arragon (Alphonso I. of Naples) about 1450, and connected with the land by a stone pier, is now used as a prison. Beautiful view from the roof.

From Ischia a good road skirts the whole N. coast of the island, passing Porto d'Ischia and Casamicciola, to (7 M.) Forio, which is situated on the W. coast. From the landing-place at Ischia we follow the road to the right in a straight direction, crossing the *Lava dell' Arso*, or lava-stream of 1302, at Punta Molina. About 1 M. from Ischia, after passing a royal park and casino (now a military bath) on the left, we reach. —

**Porto d'Ischia** (*Grand Hôtel Fasolini*, definite bargain advisable; *Café dei Viaggiatori*; *Café Epomeo*; *Café Angarella*, R. 2½, 'pens.' 6-7 fr.; and other cafés with R. and trattorie), also called *Bagno d'Ischia*, from several warm salt springs, which are used at different bathing establishments. The harbour, the circular shape of which denotes that it occupies an old crater, was at one time a lake, but it was connected with the sea in 1853-56 in order to afford refuge to vessels in stormy weather.

The road ('Via Quercia') ascends to the left by a yellow church with Ionic columns, being accompanied by the telegraph wires, and commanding a beautiful view of the rocky coast and the sea. About  $2\frac{1}{2}$  M. farther we reach —

**Casamicciola** (*Restaur.-Pens. Bellevue*, on the coast,  $\frac{1}{4}$  M. from the steamboat-quay, with pretty view, R. 3, 'pens.' 8 fr., some of the rooms in a barrack; *Restaur.-Pens. des Etrangers*, unpretending), formerly a village with 4500 inhab., frequented by Italians and foreigners as a summer-resort on account of its charming situation on the N. slopes of the Epomeo and its warm alkaline and saline springs. The terrible earthquake of 28th July 1883, however, laid it almost entirely in ruins, and cost thousands of lives. The church, the bath-houses, and the Monte della Misericordia hospital lie in shattered heaps, and most of the few houses that are still standing have suffered severely. A visit to the scene of the calamity, the traces of which have not yet been removed, takes 2-3 hrs. One-horse carriages may be hired at the quay for  $1\frac{1}{2}$  fr. per hr. (bargaining necessary), donkeys for 1 fr. The hill commands a fine view.

The road continues along the slope a little longer, and then descends to **Lacco**, a village where the earthquake was much less disastrous. Here is situated the church of *Sta. Restituta*, the patroness of the island, on the occasion of whose festival (17th May) numerous national costumes are observed. Near the former monastery and in the garden attached to it rise hot springs which are used for vapour-baths.

**Forio**, the most populous place in the island after Ischia, with 6500 inhab., lies on the W. coast, 3 M. from Casamicciola. The Franciscan monastery by the sea merits a visit on account of the beauty of its situation.

The ASCENT OF THE EPOMEO (donkey 4-5 fr. and fee) may be undertaken from any of the principal towns. It occupies about  $2\frac{1}{2}$  hrs.; the descent, direct or via *Barano* to Ischia, 2- $2\frac{1}{2}$  hrs.; while  $1\frac{1}{2}$  hr. is usually spent at the top. The ascent on foot is very fatiguing and should not be attempted without a guide; provisions should be taken. — The **Epomeo** (2625 ft.) falls away on the N. side almost perpendicularly, but is less steep on the other three sides. At the top are a Hermitage and the Chapel of S. Nicola, hewn in the volcanic rock, from which the mountain is also called *Monte S. Nicola*. Wine and bread (1 fr.) may be obtained from the hermit, and in any case a trifling donation is expected. Passages and steps cut in the rock ascend to the *Belvedere*, commanding a strikingly beautiful panorama, embracing the bays of Gaeta and Naples. At our feet lies the island of Ischia itself; to the W. the open sea; to the E. the coast of Italy from Terracina, the promontory of Circello, and the Ponza islands to Capo Miseno, Vesuvi-  
us, and the Capo Campanella, the extremity of the peninsu-

of Sorrento; in the foreground Procida, then the indentations of the Bay of Naples, to the right the island of Capri; towards the N. the distant snowy peaks of the Abruzzi.

The following extracts from the writings of Nicolovius, an eminent German author, and husband of Goethe's niece, although dating from 1792, are in most respects still applicable to Ischia.

'The climate of this charming island is genial, the sky rarely overcast, the winters mild, the inhabitants bounteously supplied by nature with the necessities of life, and the sick with healing springs. Trees, shrubs, and all kinds of plants thrive luxuriantly in the rich volcanic soil. Here and there are observed groves of young oaks and chestnuts. Orange, pomegranate, fig, and arbutus trees are the most common in the gardens; the myrtle and mastich-tree form the most frequent underwood in the uncultivated parts. The inhabitants are distinguished by a peculiar dialect, costume, and figure. Fashion is unknown. The island cannot boast of a single carriage or horse. The king himself on landing here must, like the humblest inhabitant, have recourse to a donkey, unless he prefers to walk . . . . Nowhere have we seen the tarantella, or national Neapolitan dance, in greater perfection than here. It is usually performed by two girls; a third plays on the tambourine and sings. The woes of an absent or unhappy lover are usually the theme of the song. In many of them the Madonna and Cupinto (Cupid) are depicted as in perfect harmony with each other. The dancers stand opposite to each other, grasp the corners of their broad aprons, and begin their evolutions. They place their arms alternately akimbo, while the disengaged hand grasping the apron raises it high in the air, and occasionally draws it tightly across the knee. The posture and the manipulation of the apron changes incessantly. At one time the dancers flit past each other, at another with a slight curtsey and sweep of the foot give the sign to meet again, whereupon they let go their aprons and career round in a circle, striking their castanets with upraised hands, or imitating the sound with their fingers. The caprice of the dancer is capable of imparting an entirely different character to the dance, which is generally intended to manifest the state of the feelings. Fortunata, a relative of our host, performed the dance one evening, at our request, with an uncouth Lombard youth, and the expression of the dance was one of bitter derision.'

## 6. From Naples to Pompeii (*and Salerno*).

### **Herculanum.**

RAILWAY to Pompeii, 15 M., in 50 min.; fares 2 fr. 75, 1 fr. 90, 1 fr. 10 c. (return-tickets 4 fr. 50, 3 fr. 10, 1 fr. 85 c.). — High-road, see p. 118.

The railway from Naples to Pompeii, and thence to Salerno and Metaponto (best views to the right), traverses the suburbs and crosses the insignificant *Sebeto*, a stream which bounds Naples on the E. The large red building on the right is the *Granili*, used as barracks and (as the name imports) corn-magazines. Beyond these we obtain a retrospect of the Castel S. Elmo. This district is densely peopled; the first village is the straggling *S. Giovanni a Teduccio*. To the right the view becomes less circumscribed; and Naples, the Posilipo, beyond which rise the mountains of Ischia, the island of Capri opposite, and the peninsula of Sorrento are now visible.

5 M. Portici. — *Trattoria*. ASSO DI COPPA, clean, cuisine well spoken of.

CARRIAGES. With one horse to the Piazza del Municipio at Naples

1½ fr., or from one hour after sunset till midnight 2¼ fr.; to the Riviera di Chiaja 2 or 3 fr.; to the Museo Nazionale 1 fr. 75, or 2 fr. 80 c.; to Resina 50 or 75 c. — With two horses double these fares.

TRAMWAY, see p. 24.

Portici, a town with 12,500 inhab., is also the station for Resina (see below). It has a small harbour formed by a molo, from the end of which a fine view is obtained of the bay. The high-road from Naples to Salerno traverses the town, and also leads through the court of the palace built by Charles III. in 1738. In the somewhat neglected park of the latter is now a school of agriculture. — *Continuation of the Railway Journey*, see p. 117.

Adjoining Portici, immediately beyond the palace, are the houses of Resina, a town with 13,000 inhab., built upon the lava-streams which cover the ancient *Herculaneum*. About ¼ M. beyond the palace, and 200 paces beyond the office of the Vesuvius guides, immediately on this side of a viaduct crossing the *Vicolo di Mare*, and to the right of the high-road, is the entrance to the excavations. — Distance thither from the Portici station ⅔ M. (guide unnecessary). On leaving the station we follow the main street to the right, and after 7 min. turn to the left ('Linea Daziaria del Comune di Resina'); in 5 min. more, near the palace of Portici (on the left) we reach the above-mentioned high-road, which we follow to the right. Over the entrance is the inscription, 'Scavi di Ercolano'. Admission 2 fr., for which the visitor is provided with a guide (no fees); on Sundays gratis.

*Herculaneum*, the *Heracleia* of the Greeks, derived its name from the worship of Hercules peculiar to the place. Tradition attributed its foundation to the hero himself, who during his wanderings in the West visited this district. It was inhabited by Oscans, the aboriginal natives of the country, by Etruscans, and by Samnites, before it became subject to Rome. Owing to its salubrious situation on a height, between two rivers, and being near the sea, it became a favourite site for Roman villas (thus that of Servilia, sister of Cato of Utica). The spot retained its name even after the total annihilation of the town by the eruption of 79. A number of poor families then took up their abode here, but in 472 their village was again destroyed by an eruption, which altered the configuration of the whole coast. Subsequent eruptions increased the depth of ashes and lava under which the old town was buried to 40-100 ft., that being the depth of the remains at the present day below the surface of the soil. The discovery of Herculaneum took place in 1719. Prince d'Elboeuf of Lorraine, whilst erecting a casino at Portici, caused a well to be dug to supply it with water. This led to the discovery, at a depth of about 80 ft., of the ancient theatre, where a number of statues were found. Two of these, beautiful portrait-statues of an old and a younger woman, are now in the museum at Dresden. During the next thirty years the excavations were discontinued, but in 1737 Charles III., when engaged in erecting a palace at Portici, recommenced operations, which were unfortunately directed by unskilful hands and led to no satisfactory result; nor was it an easy task to remove the ashes, that had hardened into tuffstone, and the lava which covered the ruins, especially as the buildings and streets of Portici and Resina were thereby undermined. In 1750 a long, narrow passage was hewn through the rock leading to the theatre, which lies 89 ft. below the level of the street,



this is the entrance at the present day. In 1755 the *Accademia Ercolanese* was instituted for the investigation of the antiquities discovered, and under their auspices was published the '*Pitture d'Ercolano*' in 9 vols. (Napoli, 1757), which caused immense sensation in the learned world. The excavations during the next 50 years were conducted too superficially and unsystematically, but progressed more favourably under the French kings Joseph Napoleon (1806-8) and Joachim Murat (1808-15). Under the Bourbons operations were suspended till 1828. Many of the most interesting objects were excavated and again covered; thus the theatre, part of the forum with its colonnades, a colonnade (erroneously called a basilica), resembling the building of Eumachia at Pompeii, various temples, a large villa, in which were found most (and by far the finest) of the bronzes now in the museum at Naples, as well as the 3000 papyrus-rolls (p. 75), private houses, etc. Although the works were carried on without any definite plan, the yield was remarkably rich, and has furnished the museum of Naples with a large proportion of its most valuable treasures, including statues, busts, mural paintings, inscriptions, and utensils of all kinds. The excavations were recommenced with great ceremony in 1868, but as they are conducted on a limited scale no great results have yet been obtained. In due time, however, a number of interesting discoveries may confidently be expected. This is all the more likely as the ancients appear soon to have given up their search for objects of value here as being unprofitable; and while Pompeii was thoroughly explored and ransacked, the treasures of Herculaneum have been preserved for the benefit of posterity by the mantle of lava with which they are enveloped.

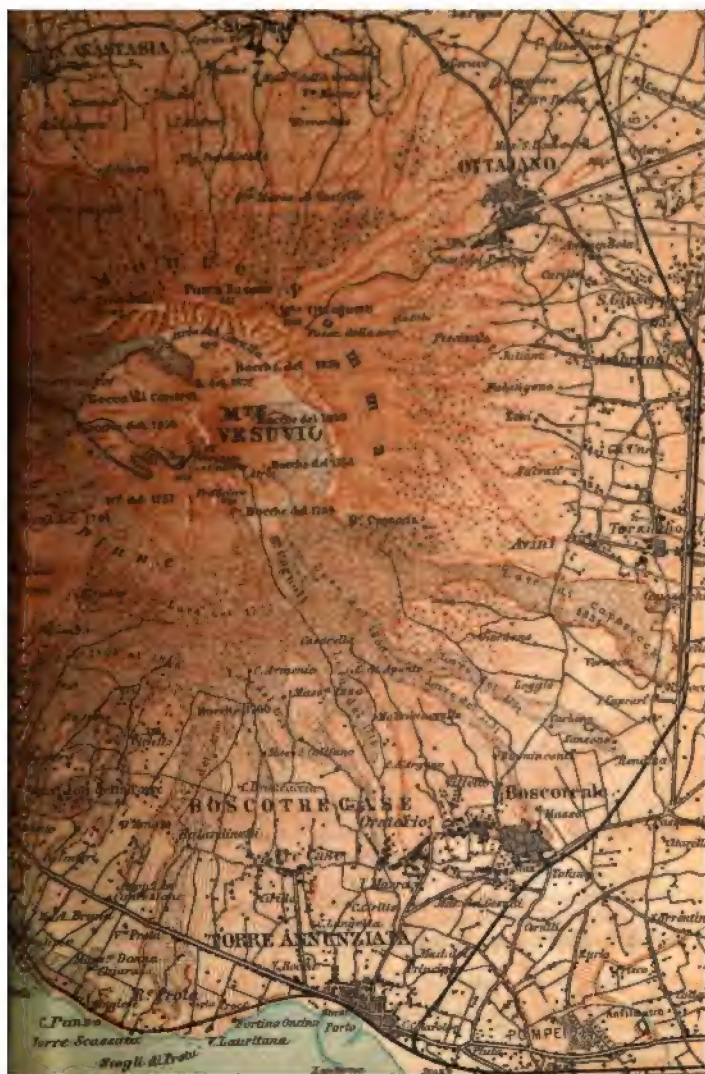
The attractions presented by Herculaneum are at present of a very limited character, but an opportunity of seeing them should not be neglected. The visit may be paid on the way to Mt. Vesuvius, or, better still, after the excursion to Pompeii.

From the entrance we are first conducted down a dark flight of more than a hundred steps to the *Theatre*, of which an accurate idea is not easily formed by the light of the flickering candle. Owing to the buttresses built to support the rock above, the place rather resembles a profoundly dark subterranean labyrinth. It contained four broad tiers or steps for the chairs of the more dignified spectators, above which were sixteen tiers of seats in six compartments (*cunei*): between these, seven flights of steps ascended to a broad corridor, above which were three more tiers of seats. The number of spectators cannot have exceeded 3000. The orchestra lies 85 ft. below the level of the modern Resina, and is faintly lighted from above through the shaft of the well which was the occasion of the discovery. One inscription records that L. Annius Mammianus Rufus erected the theatre, another that Numisius, son of Publius, was the architect. On each side of the proscenium are pedestals for honorary statues, with inscriptions.

A visit to the buildings brought to light by the *Scavi Nuovi* of 1828 to 1837, and resumed in 1868, is of far higher interest. We are conducted by the custodian down the *Vicolo di Mare* (p. 115) for 4 min.; the entrance is by an iron gate to the left. A street, part of a large private house, and several houses used for trading purposes have been excavated here. They lie 40 ft. below the present surface, and the different layers of the superincumbent are readily distinguished. The houses with their fittings and









decorations resemble those of Pompeii. The building-material is a yellow tufa from Mte. Somma, of very soft consistency, which accounts for the thickness of the walls. The garden of the principal house, that of the Argus, is one of the most interesting objects. It is enclosed by an arcade of twenty columns and six buttresses. To the right of it is a triclinium with a painting (not now visible) of Mercury before Argus and Io, from which the house derives its name. Towards the sea, the proximity of which at that period is indicated by the rapid descent of the street, are situated magazines, three stories in height, and well preserved.

Near Portici we enjoy a fine view from the railway of the Bay of Naples with the Castello dell' Ovo and Pizzofalcone, commanded by Camaldoli; in the background the Capo Miseno and the mountains of Ischia. Farther on, to the left, Vesuvius and Resina. The train skirts the coast and traverses the huge lava-stream of 1794, 38 ft. in thickness and 700 ft. yds in breadth.

7 $\frac{1}{2}$  M. Torre del Greco. — Hotels. 'PENSION SUISSE, in the Villa Ferro, between Torre del Greco and Resina, moderate, pens. 5 fr.; PENSION ALLEMANDE, in the Villa Mancini, Salita Cappuccini 4, pens. 5-7 fr.; HÔTEL-PENSION DU VESUVE, in the Villa Valtellunga, pens. 6-8 fr.; PENSION BELVEDERE, with garden, pens. 5 fr.

Torre del Greco, a flourishing town with 25,000 inhabitants, stands on the lava-stream of 1631, which destroyed two-thirds of the older town. The lava-streams of 1737 and 1794 also caused great damage. The earthquake of 1857, and particularly the eruption of 8th Dec. 1861, proved still more destructive. On this last occasion eleven small openings were formed immediately above the town, whence vast showers of ashes were precipitated, while the shore in the vicinity was upheaved to the extent of 3 ft., causing the ruin of many houses. Although the entire base of Vesuvius as far as Torre Annunziata is covered with traces of similar catastrophes, yet the inhabitants appear never to be deterred from rebuilding their dwellings, a circumstance which has given rise to the jesting saying of the Neapolitans, '*Napoli fa i peccati e la Torre li paga*'. Every April a fleet of 200-300 boats leaves Torre del Greco for the coral-fishery off the coasts of Africa and Sicily, returning in November.

The line intersects Torre del Greco (to the right a small harbour), and then skirts the sea. To the left the monastery of *Camaldoli della Torre* is visible, standing on an isolated volcanic peak at the base of Vesuvius, and protected by its situation against lava-streams.

After passing another stream of lava, the train reaches —

12 $\frac{1}{2}$  M. Torre Annunziata, Città station, a prosperous town of 17,000 inhab., with a small harbour and an office of the Vesuvius guides. A beautiful glimpse is disclosed here of the bay of Castellammare with the town, commanded by Monte S. Angelo, &c.

summit of which is crowned by the chapel of S. Michele; beyond it Vico Equense, in the distance Sorrento.

13<sup>1</sup>/<sub>2</sub> M. **Torre Annunziata**, *Central station*, the junction for the railways from *Caserta* to *Castellammare* (p. 10), and from *Naples* to *Gragnano* (p. 153) *viâ Castellammare*.

The Pompeii train now proceeds inland towards the S. E., and on the left the partially overgrown heaps of ashes thrown up by the excavations soon become visible.

15 M. **Pompeii**, see p. 126.

Continuation of the line to *Salerno*, see R. 10.

### HIGH ROAD FROM NAPLES TO POMPEII.

The HIGH ROAD from Naples to Pompeii is also still much frequented, and in cool weather may be recommended as a route as far as Portici and Resina, as the railway-stations at Naples and Portici are inconveniently situated. In the hot season the dust is extremely unpleasant. (Carriages take 50 min. from the Piazza del Municipio to Resina, see pp. 24, 115; tramway to Torre del Greco, see p. 24).

The road, which traverses the busy and bustling E. suburb of Naples, leaves the town near the Castello del Carmine, skirts the Marinella, and crosses the Sebeto by the *Ponte della Maddalena*, passing the barracks of the Granili (p. 114) to the right. It then leads along the coast, which, however, is so covered with villas and other houses that the route is more like a long street than a country road. Maccaroni hung out to dry is seen on every side. The first village reached is *S. Giovanni a Teduccio*, which is adjoined on the left by the small town of *La Barra*. We next reach *Portici* and *Resina* (p. 115), which stretch along the road for a distance of 2 M., the boundary between them being immediately beyond the royal palace, through the court of which the road passes. At the beginning of Resina on the left is the office for the Vesuvius guides (p. 119). On the right, farther on, is the entrance to the excavations of Herculaneum (p. 115), beyond which the road to Vesuvius diverges to the left (see p. 124). We next pass the château of *Favorita* on the right, with a fine park, now the residence of the ex-khédive Ismail Pasha (no admission).

As far as *Torre del Greco* (p. 117) the road runs between houses and garden-walls, but farther on it commands an unimpeded view. *Torre Annunziata*, see above. The drive from Naples to *Pompeii* takes 2 hrs. (carr. and pair 20 fr.). *Pompeii*, see p. 126.

## 7. Mount Vesuvius.

*Comp. Map, p. 116.*

The great majority of travellers now make the ascent of Mt. Vesuvius by means of the Wire Rope Railway (*Ferrovia Funicolare del Vesuvio*), which was opened in 1880 and approaches to within 150 yds. of the mouth of the crater. The expenses of the excursion are, however, rather increased

than diminished by this new mode of transport. The OFFICE OF THE RAILWAY COMPANY at Naples, S. Lucia 92, is open in summer (May-Sept.) from 6.30 a.m. to 7 p.m., and in winter from 7.30 a.m. to 5 p.m. The company undertakes the conveyance of passengers from Naples to the top of the cone. Its carriages ('victoria' with 8 seats, 'landau' with 5 seats) start from the office at 7 a.m. in summer and 8 a.m. in winter. A party of three persons is entitled to a victoria and a party of five to a landau, which they may order to fetch them from their hotel at a later hour (see also below). The drive from Naples to *Resina* (p. 115), and thence up Vesuvius and past the Observatory (p. 124) to the foot of the cone, occupies about 4 hrs. The railway-station here (*Stazione Inferiore*) contains a good restaurant, where time is generally allowed for refreshments (lunch with wine  $3\frac{1}{2}$  fr., D. incl. wine 6 fr., bottle of Vesuvian wine  $2\frac{1}{2}$  fr.; fee 25 c.). The railway-carriages contain 12 seats each, for which tickets are distributed on the arrival of the travellers, who, however, are not bound to proceed by the first train that starts. Trains start at various intervals, according to the number of visitors, from 10 a.m. till 5 or 6 p.m. Ascents are also sometimes made at night with the aid of electric light. The ascent or descent occupies 12 minutes. At the upper station the travellers receive a guide, who conducts them to the crater. Ladies and delicate persons had better engage a 'portantina' or porte-chaise to carry them up (see below). A stay of 3 hrs. is allowed on the mountain (i.e. between departure from and return to the *Stazione Inferiore*). Those who remain longer do so at the risk of finding no disengaged seat in the train. The coachmen below also are not bound to wait longer.

Tickets should be taken on the evening before. The cost of the ascent for a single traveller amounts to 28 fr., or if the ascent is made at night 32 fr. This sum includes the carriage to and from Naples, the ascent and descent in the train, the use of a guide to the Old Crater, and all gratuities. For an 'aiuto', or aid of a strap (comp. p. 125), to the crater a charge of 1 fr. is made, to the central cone and back 6 fr.; a 'portantina' to the crater costs 5 fr., there and back 10 fr., to the central cone and back 25 fr. Parties leaving Naples at other than the regular hours above noted pay a small additional sum if there is a seat vacant in the carriage: thus 2 persons pay  $8\frac{1}{2}$  fr. for the empty seat in a victoria, 4 persons pay 6 fr. for the 5th seat in a landau. It is not advisable to drive to Vesuvius in carriages not belonging to the railway-company, for in that case each person pays 18 fr. (23 fr. at night) for the railway-ticket alone, besides 5 fr. for the use of the company's carriage-road between the Observatory and the lower station.

The Guides of the Railway Company, to whose care the passengers are entrusted at the upper station, are distinguished by numbers on their caps. The services of men without such numbers should be at once rejected. Those who wish to visit the 'New Crater' and the 'Lava' (comp. p. 124) should make a bargain with the guide in the presence of the *Inspector* at the lower station, as the demands of the guides at the upper station are very extortionate. A fee of 1 fr. is sufficient, whether the guide is hired by a single person or by a party. Many complaints are made of the annoyances and extortions to which travellers who make use of the railway are subjected.

The traveller should in no case attempt to combine a visit to Pompeii with an ascent of Mt. Vesuvius, though the Railway Company issues tickets for the double excursion (52 fr.), including luncheon at the *Hôtel Diomède* in Pompeii and dinner in the railway-restaurant on Mt. Vesuvius.

Those who wish to make the ascent of Mt. Vesuvius on foot or on horseback procure guides and horses at the *Officina delle Guide del Vesuvio* at *Resina* (p. 118) or at *Torre Annunziata* (p. 117). The prices are fixed by tariff, which may be seen at the offices. Guide 6-7 fr.; horse or mule 5 fr.; for holding horse during the ascent of the cone  $\frac{1}{2}$ -1 fr.; use of a stout stick 25 c.; gratuities 2-3 fr. Travellers who are experienced in bargaining may pay even less than the above fees. It is quite unnecessary to hire a horse for the guide. — Use of the railway company's road and of the railway by those not using the company's carriages fr.



Naples, see p. 119. — Ascent from *Pompeii*, on which the railway is not approached, see p. 125. — Carr. from Resina to the Observatory, with one horse 7-9, with two horses 10-13 fr.

Numerous other attacks on the traveller's purse are of course made *en route*, especially by unauthorised persons offering their services as guides; these should be silently disregarded.

**Mount Vesuvius**, sometimes called *Vesevus* by ancient poets (e. g. by Lucretius and Virgil), rises in isolated majesty from the Campanian plain, near the sea. The height varies, according to the different effects of the eruptions, from 3900 to 4300 ft.; in 1845 the height was 3900 ft., and in 1868 it had increased to 4255 ft.; it was somewhat diminished by the eruption of 1872, but is now steadily increasing. The N.E. side of the mountain is named *Monte Somma*, of which the highest peak is the *Punta del Nasone* (3642 ft.). A deep sickle-shaped valley, the *Atrio del Cavallo*, separates Somma from Vesuvius proper, which consists of a cone of ashes with the crater in the centre, the 'Forge of Vulcan'. The summit is also liable to constant change after eruptions, having sometimes a single crater with an opening in the middle, and sometimes two or three craters adjacent to each other. The mountain rises from the sea at an angle of  $10^{\circ}$ , while the cone itself has a gradient of  $30-35^{\circ}$ . Monte Somma descends almost perpendicularly to the Atrio del Cavallo, but slopes very gradually down to the plain ( $3^{\circ}$ ).

**VESUVIUS IN ANCIENT TIMES.** Vesuvius forms the S.E. extremity, and has for the last three centuries been the only active crater, of a highly volcanic district, which includes Ischia, Procida, the Solfatara, and the Monte Nuovo. The case was reversed in ancient times, as we are informed by the geographer Strabo (Bk. v., chap. 4), who lived in the time of Augustus: 'Mount Vesuvius is covered with beautiful meadows, with the exception of the summit. The latter is indeed for the most part level, but quite sterile; for it has an appearance like ashes, and shows rugged rocks of sooty consistency and colour, as if they had been consumed by fire. One might conclude from this that the mountain had once burned, and possessed fiery abysses, and had become extinguished when the material was spent. And just from this cause its fertility may arise, as in the case of Catania the eruption of ashes from *Ætna* renders it so productive of wine'. About fifty years later, in the time of Nero, A. D. 63, the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs, and seriously damaged Herculaneum and Pompeii. This was repeated at Naples in 64, and again at intervals till the reign of Titus, when, on 24th Aug. 79, the first (recorded) eruption took place with appalling fury, and devastated the country far and wide, covering it with showers of ashes and vast streams of lava. On that occasion, it would appear, the peak now call-

ed Vesuvius was formed. Previously it had been a rounded crater; the S. side, where Vesuvius now rises, having been the lowest. The crater-like form of M. Somma is still distinctly recognisable, although somewhat concealed by the more recent deposits of ashes. It was on that eventful day that Pompeii, Herculaneum, Stabiae, and other villages of this smiling district were overwhelmed. The naturalist *Pliny*, then in command of a section of the fleet stationed at Misenum, also perished on this occasion. He had ventured too near the scene of desolation, both as an observer and for the purpose of rendering aid to the distressed, when he was suffocated near Castellammare by the ashes and exhalations. His nephew, the younger *Pliny*, in two letters (Ep. vi. 16, 20) to his friend the historian *Tacitus*, gives a graphic description of this fearful phenomenon. He mentions the premonitory earthquakes, day turned into night, the extraordinary agitation of the sea, the dense clouds overhanging land and sea, and riven by incessant flashes of lightning, the emission of fire and ashes, the descent of streams of lava, and the universal terror of men, who believed the end of the world had arrived. A similar description is given of an eruption in the reign of Alex. Severus, A.D. 222, by *Dio Cassius* (lxi. 23), who describes how the clouds which hovered over the mountain assumed the form of awful colossal figures. Herculaneum and Pompeii were thus lost to the world for seventeen centuries. The eruptions of Vesuvius have been repeated at intervals with varying violence, down to the present day. The next took place in 203, under *Septimius Severus*, and another in 472, sending its showers of ashes as far as Constantinople.

**VESUVIUS IN MODERN TIMES.** Down to the year 1500 nine eruptions are recorded, and from that date to the present time fifty. The mountain has been known to be quiescent for centuries in succession, while at other periods its activity has been almost uninterrupted, *e. g.* from 1717 to 1737. From 1500 to 1631 Vesuvius was quiescent, while in 1538 the *Monte Nuovo* was upheaved near Pozzuoli, and *Ætna* was labouring without intermission. During that period Vesuvius was entirely covered with wood and bushes, like the deer park of Astroni at the present day, and cattle grazed peacefully within the crater. After this lull, on 16th Dec., 1631, came a most terrific eruption, the first of which we possess detailed accounts. A huge cloud of smoke and ashes rising in a conical form, cast a profound gloom over Naples in the middle of the day, and extended with incredible rapidity over the southern portion of Italy, as far as Tarentum. Heavy stones were thrown to a distance of 15 M. (one which fell at the village of Somma being 25 tons in weight), while the earth was convulsed by violent earthquakes, and seven streams of lava poured from the sum-

overwhelming Bosco, Torre Annunziata, Torre del Greco, Resina, and Portici. No fewer than 3000 persons perished on that occasion. The following year an eruption of *Ætna* also took place, although that mountain is usually quiescent when *Vesuvius* is in an active state. An eruption in 1707 was of a very alarming nature, lasting from May to August, and covering Naples with dense showers of ashes, to the terror of the citizens. The eruptions of 1737, 1760, and 1767 emitted considerable quantities of lava and scorix, which in 1767 descended on Portici, and even reached Naples. One of the most stupendous of these phenomena took place in Aug. 1779, when a vast number of red-hot stones were hurled to a height of 2000 ft., some of them exceeding 100 lbs. in weight, spreading terror among the inhabitants far and wide. The lava eruption of 1794 was even more fatal in its effects; the streams precipitated themselves into the sea by Torre del Greco, heating the water for a considerable distance; upwards of 400 lives were lost, and the ashes were carried as far as Chieti and Taranto. Eruptions during the present century took place in 1804, 1805, 1822, Feb. 1850, and May 1855; in June 1858 the upper crater sank about 195 ft. below its former elevation; and, on 8th Dec. 1861, an outbreak remarkable for its violence, and interesting from the fact that it was witnessed by Humboldt and other men of science, devastated Torre del Greco. After this the mountain remained quiescent until 1865. In November of that year the lava began to overflow, but at length in November, 1868, it forced a passage for itself through a fissure on the side of the cone, after which no change took place till 1871.

The most recent period of great activity began in January 1871, when the mountain showed renewed symptoms of internal disturbance by the emission of a stream of lava through a fissure on the N.E. side. This was followed by another on the W. side about the end of October, and early in 1872 these phenomena gradually increased in violence, until at length they culminated in the great eruption of 24th-30th April of that year. During these days the lava burst forth on every side—on the N.E., S.W., and more particularly at the *Atrio del Cavallo* (p. 120), from which a huge stream issued with such suddenness on 26th April as to overtake and destroy 20 persons out of a crowd of spectators who were watching the spectacle, while others were injured by the stones thrown from the summit. The torrent descended to *Massa* and *S. Sebastiano*, and passed between these villages, which it partly destroyed, in a stream upwards of 1000 yds. wide and 20 ft. deep. This overflow ran to a distance of 3 M. in 12 hours. At the same time, amidst terrific thundering, the crater poured forth huge volumes of smoke mingled with red-hot stones and lava to a height of 4000 ft., whilst clouds of ashes, rising to double that height, were

carried by the wind as far as Cosenza, a distance of 140 M. The lava emitted during this eruption covers an area of 2 sq. M., and averages 13 ft. in depth. The damage was estimated at upwards of 3 million fr. — From this eruption till the end of 1875 the mountain remained almost entirely quiescent, but since then it has been giving premonitions of a new period of activity. The crater of 1872 became gradually filled with masses of lava, which at the end of 1878 were precipitated into the Atrio del Cavallo.

**VOLCANIC PHENOMENA.** Notwithstanding the long series of works on the subject which have appeared since 1631, the cause of these phenomena is still to some extent a matter of mere conjecture. It is highly probable that they are intimately connected with the water of the sea, near which all the principal volcanoes are situated. There is reason to believe that the enormous clouds of steam generated during eruptions are due to some temporary communication of the water with the burning liquids of the interior of the earth, and that the premonitory earthquakes are occasioned by the vapours and gases as they expand and endeavour to find an outlet. The red-hot fluids expelled from the volcano by means of these vapours are called *Lava*. When, however, they are broken by the vapours into fragments, the larger of these are known as *Lapilli* (*Rapilli*) or *Scoria*, whilst the minute portions form *Volcanic Sand* or *Ashes*. If the sides of the cone are strong enough to resist the pressure of the molten lava, the latter flows out from the top of the crater; but if not, it flows out at the sides, generally in several streams. When freed from the pressure of the lava, the vapours rise to a height of 10,000 ft., resembling a pine in form, as Pliny has aptly described it, carrying dense masses of rapilli and ashes along with them; they are then condensed in the air, and in descending give rise to those formidable streams of mud (*Lave d'Acqua*) which proved so destructive to Herculaneum. Vesuvius has of late been active in the manner described, although to a very limited extent, ejecting vapours and stones with a roar resembling that of distant artillery; but the effects of this action have been confined to the formation of the cone in the crater. More serious eruptions are accompanied by loud subterranean noises, earthquakes, and flashes of lightning and peals of thunder, owing to the electricity produced by the unwonted pressure of the air. The temperature of the lava as it descends occasionally exceeds 2000° Fahr. The volume of the streams, as well as their velocity, depends on a variety of external circumstances. The surface of the lava ultimately becomes disintegrated into black sand. The smoke which ascends from the crater is more or less dark in colour, according to the quantity of ashes mingled with it. The appearance of fire at night is not flame, but the reflection of the molten lava in the interior of the crater on the rising clouds of vapour and ashes.

Of the *Minerals* ejected by the volcano, most of which are found in the older lava of Mte. Somma, as well as in that ejected during later eruptions, about 40 species, according to the investigations of Professor Scacchi of Naples, are at present known. Most of these minerals are sold by the guides at Resina; a small box may be purchased for  $1\frac{1}{2}$  fr. The yellow masses, usually taken for sulphur, really consist of lava coloured by chloride of iron.

The **\*\*Ascent of Vesuvius** is unquestionably an excursion of extreme interest, though not unattended with fatigue, and it should not be undertaken in rainy or stormy weather. When the mountain is covered with snow in winter the difficulty of the ascent is of course greater. The ascent is most interesting when the mountain 'works', or ejects scorix and ashes, a condition indicated by smoke during the day and a reflection of fire at night, which may be observed from Naples. Even if its state is that of perfect repose, which is not often the case, the fatigue of the ascent is repaid by the imposing appearance of the crater and the magnificent **\*PANORAMA** commanded by the summit, extending as far as the Ponza Islands and Mte. Circello, and most beautiful about sunrise or sunset. An ascent at night is, of course, made only when the mountain 'works'.

**FROM RESINA.** The road to Vesuvius diverges to the left from the high-road immediately beyond the entrance to the excavations of Herculaneum (comp. p. 115). The luxuriant vineyards here, which are interspersed with gardens and cottages, presenting a picture of teeming fertility, yield the famous 'Lacrimæ Christi' wine, which is generally strong and heavy, and never of a very refined quality. The wine is offered for sale at nearly every cottage, but had better not be partaken of before the ascent (usual price 1 fr. per bottle, bargain beforehand; change for coins larger than a franc is almost invariably withheld). Higher up, beyond the garden-walls, the beautiful view is gradually disclosed. In about  $\frac{3}{4}$  hr. we reach the huge dark lava-stream of 1872, which we can trace down to S. Sebastiano and Massa di Somma (p. 122), and which the windings of the road cross several times.

In  $\frac{3}{4}$  hr. more we reach the so-called *Hermitage* and the *Meteorological Observatory*, situated 2218 ft. above the level of the sea and 1965 ft. above Resina, on the shoulder of the hill which divides the lava-streams descending from the crater into two branches. The Observatory, which the railway-passengers have no time to visit, contains, in addition to the usual instruments, a 'seismograph', or apparatus for recording the phenomena of earthquakes. The first director of the observatory was the famous *Melloni* (d. 1854). The late director *Palmieri* (d. 1882) published an interesting account of the eruption of 1872. A slab has been placed at the entrance of the building in memory of the travellers who perished in the Atrio del Cavallo in 1872 (p. 122;

on which occasion Sign. Palmieri remained at his post in the Observatory).

The road from the observatory to the foot of the cone (about  $1\frac{3}{4}$  M.) was constructed by the railway company, which exacts 5 fr. for its use from each person not a passenger of the company. About  $\frac{1}{4}$  M. beyond the observatory is the *Office of the Wire-rope Railway*, where tickets are examined. Travellers who have reached this point in vehicles not belonging to the railway company must here alight, take railway-tickets, and proceed to the station on foot. The road at first leads towards the S.E., and then ascends in long windings to the *Stazione Inferiore* (see p. 119), which lies 2600 ft. above the level of the sea. The length of the railway is 900 yds., and the upper end is 1300 ft. higher than the lower. The gradient varies from 43:100 to 63:100. After leaving the railway the traveller has still to make an ascent of 10-15 min. by a tolerable footpath leading over slag and loose ashes. Travellers who wish to make the whole ascent on foot, so as to avoid the high charges of the railway-company, leave the road at the above-mentioned ticket-office and follow a rough path, which brings them in  $\frac{3}{4}$  hr. to the foot of the cone, near the lower railway-station. They are then conducted across the line by the railway officials, and begin the ascent on the S. side of the station. The ascent of the precipitous cone, consisting of slag and loose ashes, takes  $1\frac{1}{4}$  hr. and is extremely fatiguing, but possesses considerable attraction for the robust mountain-climber. An 'aiuto', or aid of a strap in ascending the cone, may be obtained for 3 fr. It is advisable to be provided with refreshments. The descent is usually made over the loose ashes on the N. side of the railway, and takes scarcely 10 minutes.

**FROM POMPEII.** This ascent is a better method of avoiding the railway than that just described, and it is recommended to those who are not afraid of a ride of some hours. The cost is less than by the other routes, and the traveller is much less harassed for payments and gratuities. The landlord of the *Hôtel du Soleil* (p. 127) supplies horses and guides for 8 fr. per person; guides alone (one suffices for a party) for 5 fr. The route leads by *Boscovale*, now a railway-station (p. 10), and ascends through vineyards and across fields of lava, reaching the foot of the cone in 2-2 $\frac{1}{4}$  hrs. Thence to the top in  $1\frac{1}{2}$  hr., see above. The guide conducts travellers to all the interesting points, without extra fee (if so agreed beforehand). Provisions, especially oranges to quench thirst, should be taken.

The crater, which changes its form after every great eruption, presents a most striking appearance. Several openings near the *Central Crater*, formed for the escape of the lava, are named the *Cratere Nuovo*. To see fresh lava we must descend about 100 yds. below the rim of the crater, on the side next the *Atrio del Cavallo*

Under ordinary circumstances there is no danger unless one approaches the shelving brink incautiously, or exposes oneself to the fumes of sulphur and showers of stones. Thus in 1854 a young German, imprudently approaching the aperture of the active cone, lost his footing, fell in, and was killed by the fall. As the mountain was quiescent at the time, his body was recovered. — The guides are in the habit of making impressions on the hot lava with copper coins (charge according to railway-company's tariff, 1 fr.), roasting eggs, and inviting the traveller to make similar experiments. The only risk incurred in doing so is that of damaging the soles of one's boots.

The *Monte Somma* (3642 ft.) also affords a fine view, and is interesting to geologists and botanists. The ascent may be made from Massa, Somma, or from Ottalano (p. 10).

## 8. Pompeii.

RAILWAY TO POMPEII, see R. 6. — (The distance to Pompeii from Torre Annunziata, Stazione Centrale, is only  $1\frac{1}{4}$  M., so that the traveller may find it convenient to take one of the Castellammare trains to that station; the high-road thence to Pompeii is apt to be very dusty. As a rule carriages are to be found only at the Stazione Città at Torre Annunziata). — From the *Pompeii Station* a walk of about 200 paces in a straight direction brings us to the Hôtel Diomède (p. 127), situated close to the *Entrance*. We ascend a flight of steps, immediately on the right of the hotel, to the ticket-office. We are then provided with a guide at the turnstile (no attention should be paid to those offering themselves outside), and soon reach the *Porta Marina*, where our description begins (see p. 132).

HIGH ROAD TO POMPEII, very dusty in summer, like all the roads near Naples. Carriage with one horse 10, with two horses 20 fr. and gratuity; drive of 2 hrs. See p. 118.

DURATION OF STAY. The time which the traveller devotes to the ruins must depend on his own inclination. A superficial inspection may be accomplished in 4-5 hrs.; but in order to summon up from these mutilated walls a tolerably accurate picture of ancient life, frequent and prolonged visits and patient observation are indispensable. The enthusiasm called forth by the discovery of Pompeii and the fascination attaching to the name are calculated to raise the expectations of the non-archæologist to too high a pitch. The remains are simply the bare ruins of a town destroyed by fire, which have been extricated from the rubbish accumulated during seventeen centuries.

Admission on Sundays gratis, on other days 2 fr. (If the ruins be quitted and re-entered, the entrance-money is exacted a second time; tickets must be shown at the Amphitheatre and elsewhere.) At the entrance visitors are provided with a guide (except on Sundays, when one cannot be had even by payment of a fee), who is bound to accompany them and pilot them through the ruins during any number of hours between sunrise and sunset. These guides are about 60 in number, and each is provided with a badge (numbered according to the seniority of the wearers, No. 1 being the oldest). One of those who speak French or a little English will be assigned to the traveller on application. They are strictly forbidden to accept any gratuity. Complaints made to the inspectors (*soprastanti*), or better still to the director *Ruggiero*, are sure to receive attention. The discipline and order maintained by the latter are deserving of the highest commendation. Permission to draw, take measurements, etc., is obtained at the Segreteria of the Museum at Naples (comp. p. 60), where the applicant must show his passport. Artists or students who desire to make prolonged studies may, on application at the office and production of their passports, obtain a free ticket of admission available for a fortnight, which they are most liberally permitted to renew





Abbreviazioni  
 C. - Casa  
 F. - Fontana  
 Sep. - Sepolcro

1 Casa della parete nera. . . . . Reg. VII Ins. 4  
 2 . . . . . del Granduca di Toscana . . . . . 2  
 3 . . . . . di C. Vibio . . . . . 2  
 4 Barbieria . . . . . VII . . . . . 8

Porta di Capua

Porta del Vesuvio

Reg. V

Reg. VI

Strada consolare

Strada di Sallustiana

Strada di Sallustiana

Strada di Sallustiana

Strada di Sallustiana

Strada di Sallustiana

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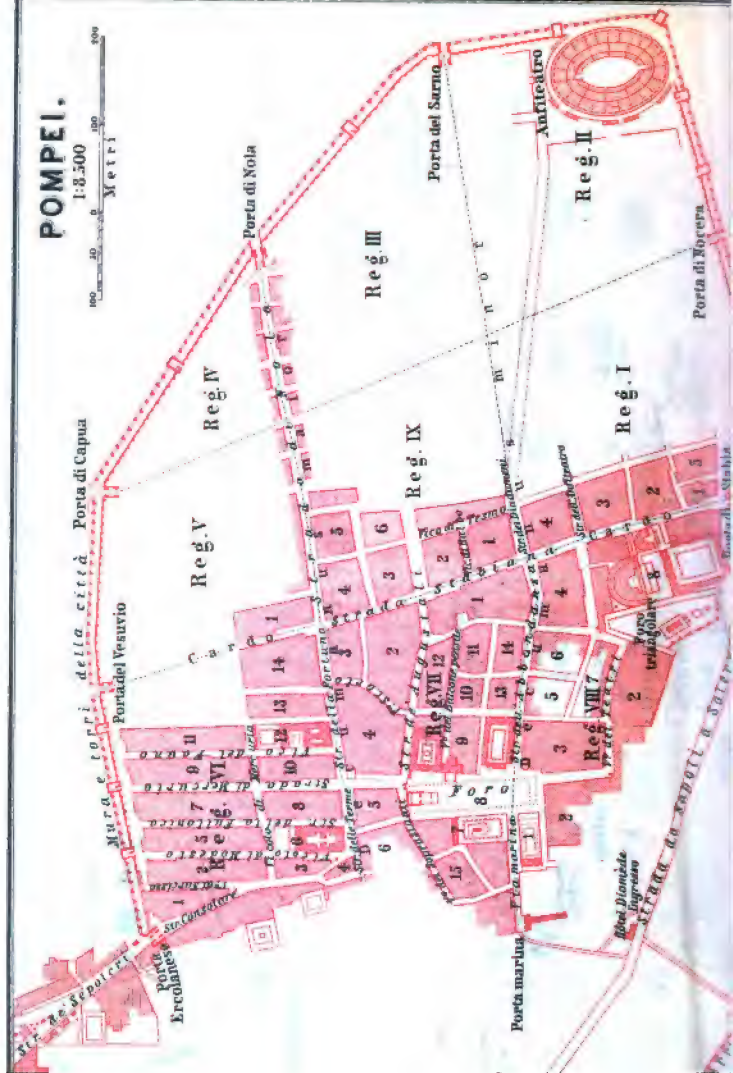
Strada di Sallustiana

Strada di Sallustiana



## 1:8.500

Meter



as often as they desire. Permission to visit the ruins by moonlight is only accorded to persons specially introduced to the director.

Before visiting Pompeii the traveller should acquire some previous acquaintance with the place from books and plans.† The more familiar the objects are to him, the greater will be his enjoyment. Implicit confidence cannot be placed in the guides for anything beyond mere technical explanations. Those who visit the ruins once only should avoid occupying much of their time with the minutiae, as the impression produced by the whole is thereby sacrificed, or at least diminished. On account of the physically and mentally fatiguing nature of the expedition, the stay should not be extended much beyond 5 hrs. In summer the streets of Pompeii are often insufferably hot; the evening is therefore the most enjoyable time for the visit, when the lights and shades on the surrounding mountains and the illumination of the ruins by the declining sun invest the place with magic fascination. The traveller should, if possible, contrive to visit it at least twice, once with and once (on a Sunday) without a guide.

**Hotels.** At the entrance to Pompeii, opposite the railway-station, **HÔTEL DROMTOS**, tolerable, lunch  $2\frac{1}{2}$ -3 $\frac{1}{4}$  fr., D. 4 fr., and 25 c. for attendance, pension 5 fr., beefsteak  $1\frac{1}{2}$  fr., bargaining advisable. A little farther on, near the Amphitheatre, **HÔTEL DU SOLEIL**, lunch 2-2 $\frac{1}{2}$  fr., D. incl. wine 3, B. 2, pension for scholars and artists,  $4\frac{1}{2}$  fr., chiefly frequented by artists and highly spoken of; the landlord procures guides for Vesuvius and other excursions in the neighbourhood (see p. 125).

**Pompeii** was once a prosperous provincial town, with a population of 20-30,000 souls. The original Oscan inhabitants had at the close of the republic become completely Romanised, and after the earthquake of A.D. 63 the town was re-erected in the new Roman style composed of Greek and Italian elements. Pompeii, therefore, represents one definite epoch of antiquity only, but it is the most important and almost the only source of our acquaintance with ancient domestic life. The investigation of the various phases of this life, even in its minuter details, forms a pursuit of inexhaustible interest.

**Pompeii** is mentioned in history for the first time in B.C. 310; but its monuments, such as the wall of the town and the so-called Greek Temple, clearly prove it to be of much greater antiquity. Founded by the Oscans, it soon became imbued with the elements of Greek civilisation, like the other towns of this extensive tribe. Being situated near the sea on an ancient volcanic eminence, it carried on extensive commerce with the inland Campanian towns by means of the navigable river Sarnus, and enjoyed an uninterrupted, though not brilliant share of prosperity. (The sea and river were separated from the town by subsequent convulsions of nature.) After the Samnite wars, in which Pompeii had also participated, the town became subject to Rome. It united with the other Italians in the Social War. The rebels were defeated in the vicinity of Pompeii by Sulla, who attacked the town itself, but unsuccessfully. After the termination of the war, however, B.C. 82, a colony of Roman soldiers was sent thither, and the inhabitants were compelled to cede to it one-third of their arable land. In course of time Pompeii became thoroughly Romanised, and was a favourite retreat of Romans of the wealthier classes, who (e.g. Cicero) purchased estates in the vicinity. It was also favoured by the emperors. Tacitus records a serious conflict which took place in the amphi-

† A work recommended to the traveller's notice is *Professor Overbeck's Pompeii*, which contains a plan, 26 coloured views, and 315 woodcuts (4th ed. Leipzig, 1884; 20 marks). Another is *Professor Nissen's Pompejanische Studien* (Leipzig, 1877; 25 marks), to which *Mau's Pompejanische Beiträge* (Berlin, 1879; 6 marks) forms a supplement.

theatre, A. D. 59, between the Pompeians and the neighbouring Nucérines, in consequence of which the former were prohibited from performing theatrical pieces for a period of ten years. A few years later, A.D. 63, a fearful earthquake occurred, evidencing the re-awakened activity of Vesuvius, which had been quiescent for centuries. A great part of Pompeii, its temples, colonnades, theatres, and private dwellings were destroyed on that occasion. This disaster afforded the inhabitants an opportunity of re-erecting their town in a style more conformable to the improved architecture of imperial Rome, and it accounts for the comparatively modern and often unfinished character of the buildings. The new town had not long been completed, although it had been restored in a remarkably short period with the aid afforded by private liberality, when it was overtaken by the final catastrophe of 24th Aug. 79. The first premonitory symptom was a dense shower of ashes, a stratum of which covered the town to a depth of about 3 ft., allowing the inhabitants time to escape. Many of them, however, returned, some doubtless to rescue their valuables, others paralysed with fear and uncertain what course to pursue. In the years 1861-72 were found eighty-seven human skeletons, and those of three dogs and seven horses. The whole number of those who perished is estimated at 2000. The ashes were followed by a shower of red hot rapilli, or fragments of pumice-stone of all sizes, which covered the town to a depth of 7-8 ft., and was succeeded by fresh showers of ashes and again by rapilli. The present superincumbent mass is about 20 ft. in thickness. Part of this was formed by subsequent eruptions, but the town had already been completely buried by the original catastrophe, and was entirely lost to view. Extensive excavations, however, had been made in ancient times. Immediately after the calamity the survivors doubtless recovered as many valuables from their buried homes as they could; and in subsequent centuries the ruins were repeatedly ransacked for the marbles and precious stones used in the embellishment of the temples and other buildings. We therefore now find the town in the condition in which it was consigned to oblivion some fifteen centuries ago as no longer containing anything of value. During the middle ages Pompeii was entirely unknown. In 1592 the architect Fontana constructed a subterranean water-conduit in order to supply Torre Annunziata from the Sarno, actually intersecting the ruins, and to this day in use; yet no farther investigations were then attempted. In 1748 the discovery of some statues and bronze utensils by a peasant attracted the attention of Charles III., who caused excavations to be made. The amphitheatre, theatre, and other parts were then disinterred. The enthusiasm caused by the discovery has been the frequent theme of poetical and other compositions by Bulwer, Schiller, and other celebrated authors:

*What wonder this? — we ask the lymphid well,  
O Earth! of thee — and from thy solemn womb  
What yield'st thou? — Is there life in the abyss —  
Doth a new race beneath the lava dwell?  
Returns the Past, awakening from the tomb?*

*The earth, with faithful watch, has hoarded all!*

Under the Bourbons the excavations were continued in a very unsatisfactory manner. Statues and valuables alone were extricated, whilst the ruins were either suffered to fall to decay or covered up again. To the reign of Murat, however, we are indebted for the excavation of the Forum, the town-walls, the Street of Tombs, and many private houses. The political changes of 1860 have likewise exercised a beneficial effect. Under the able superintendence of M. Fiorelli, instead of the former predatory operations, a regular plan has been adopted, according to which the ruins are systematically explored and carefully preserved, and highly satisfactory results thus obtained. The movable objects found, as well as the more important frescos, have been removed to the Museum at Naples, — a very desirable course, as is obvious from the injury caused by exposure to those left behind. At Pompeii itself a museum and library have been instituted, a

dwelling-house erected for students supported by government, and a railway constructed for the removal of the debris. The workmen employed in the excavations average eighty in number, but several hundred are at times engaged. If the works continue to progress at the same rate as at present, the complete excavation of the town, according to Fiorelli's calculations, will occupy sixty years more, and will cost about 5 million francs. A sum of 30-40,000 fr. is realised yearly from the money paid by visitors for admission.

Before beginning our walk, we may make a few remarks on the plan and architecture of the town.

**TOWN WALLS.** The town is built in the form of an irregular ellipse, extending from E. to W. The circumference of its walls amounts to 2843 yds. There are eight gates, to which the following names have been given: *Porta di Ercolano, della Marina, di Stabia, di Nocera, del Sarno, di Nola, di Capoa, and del Vesuvio*. In consequence of the prolonged peace, however, the walls had entirely lost their importance. Towards the sea they had been demolished, and outside the Gate of Herculaneum a considerable suburb had sprung up, called *Pagus Augustus Felix*, after the settlement established by Augustus.

**PLAN OF THE TOWN.** The excavated portion (in 1878, about 275,000 sq. yds.) embraces not quite one-half of the town, but probably the most important part, including the Forum with the contiguous temples and public buildings, two theatres with large colonnades, the amphitheatre, and a considerable number of private dwellings of more or less ornate character. The principal streets are: 1. The *Consular Street*, or *Via Domitiana*, which, prolonged by the *Strada de' Sepolcri*, or Street of Tombs, leads to the *Porta di Ercolano*, and thence in several ramifications to the Forum; 2. The *Street of Mercury* (named Street of the Forum as far as the Temple of Fortuna), from the Forum to the N. extremity of the town; 3. The street leading from the sea, past the *Thermæ* and the Temple of Fortuna, to the *Porta di Nola* (called successively the *Street of the Thermæ, Fortuna, and Nola*); 4. *Strada dell' Abbondanza*, leading apparently from the Forum to the *Porta del Sarno*; 5. *Strada Stabiana*, from the *Porta di Stabia* to the *Porta del Vesuvio*.

According to the new OFFICIAL ARRANGEMENTS the town is divided into nine 'Regions' (*Regiones*) by the four principal streets connecting the gates (*Strada dell' Abbondanza, Str. della Fortuna, Str. Stabiana, and another, parallel to the last but not yet excavated*). Seven of these quarters have been wholly or partly excavated, viz. the VIth, VIIth, and VIIIth to the W. of the *Str. Stabiana*, and the Ist, IInd (amphitheatre), Vth, and IXth to the E. of it. Each region is subdivided into *Insulae*, or blocks of houses bounded by four streets, each provided with a number. Each house is also numbered. Thus 'Reg. VI, Ins. 8, No. 5' means the house No. 5 in the eighth insula of the sixth region. Lastly, the streets of each region are numbered (*Via prima, secunda, etc.*)

while the Str. Stabiana is entitled the 'Cardo' (line through the centre from N. to S.), the Str. della Fortuna the 'Decumanus Major' (major transverse line), and the Str. dell' Abbondanza the 'Decumanus Minor' (minor transverse line). The older names of the houses, by which many of them are known, were generally chosen in a very arbitrary fashion; the newer names are generally taken from signet-rings or seals found in the interiors.

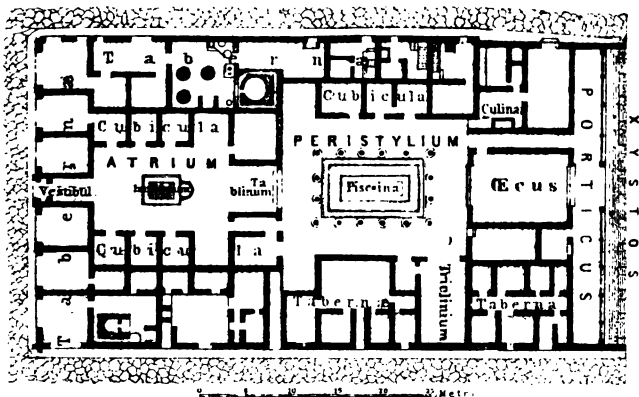
The streets, bordered by pavement, are straight and narrow, not above 24 ft. in breadth, the narrower lanes 14 ft. only. They are admirably paved with large polygonal blocks of lava. At intervals, especially at the corners, are placed high stepping-stones, leading from one side of the pavement to the other, intended for the convenience of foot-passengers in rainy weather. The waggons have left deep ruts in the causeways, which do not exceed  $4\frac{1}{2}$  ft. in width; and the horses' hoofs have made impressions on the stepping-stones over which they were obliged to pass. At the corners of the streets are public fountains, decorated with the head of a god, a mask, or similar ornament.

In the streets are frequently seen notices painted in red letters, referring generally to the election of the municipal authorities, and recommending some particular individual as *ædile* or *duumvir*. Trade-signs, like those of the present day, are very rare. On the other hand an occasional 'phallus' is seen, for the purpose of averting the evil eye; and one or two large snakes, the emblems of the Lares, the gods of the hearth and of cross-ways, are very common. Stuccoed walls are often covered with *graffiti*, or roughly scratched drawings resembling those with which our 'Street Arabs' still delight to decorate blank surfaces.

**CONSTRUCTION.** The houses are slightly built of concrete (small stones consolidated with cement) or brick, and sometimes, particularly the corner pillars, of blocks of stone. The hasty and patched character of the construction is accounted for by the earthquake of 63. The numerous well-preserved staircases prove that the houses must uniformly have possessed a second and perhaps also a third story. These upper portions, consisting chiefly of wood, have, with a single exception (p. 149), been destroyed by the red-hot scorix of the eruption.

**SHOPS.** In traversing the streets of Pompeii, we soon observe a difference between the various houses, which were shops (*tabernae*) or dwelling-houses according as their rooms are turned to or from the street. The former belonged to the large dwelling-houses, and were let to merchants and shopkeepers, in the same way as the ground-floors of the palazzi in Naples are occupied by shops at the present day. These shops were generally in no way connected with the back part of the house, and presented their whole frontage to the street, from which they could be separated by large wooden doors. Many of the shop-tables, covered with marble,

and once fitted up with large earthen vessels for the sale of wine, oil, etc., are still preserved. At the back of the shop there was occasionally a second room, probably occupied by the shopkeeper, who in other cases must have lived in the upper part of the house, or in a different part of the town. The numerousness of these shops affords proof of the importance of the retail traffic at Pompeii. Where the street was not thus enlivened, it was flanked by bare walls, adorned here and there with a painting. The absence of glass forms one of the chief differences between an ancient and a modern dwelling. The ancients therefore concentrated their domestic life in the interior of their houses, which presented to the street a blank wall with as few openings as possible, and these covered with an iron



*House of Pansa (p. 139).*

grating. A distinct idea of this mode of building, so different from that of the present day, and without parallel except in some Oriental countries, is best obtained in the more recently excavated and better preserved streets between the Forum and the Stabian Street, and to the E. of the latter.

**PLAN OF THE HOUSES.** The dwelling-houses of Pompeii vary greatly in size, and have obviously been very differently fitted up, in accordance with the nature of the situation, or the means and taste of their owners. Their chief peculiarity is the internal court, which provided the surrounding chambers with light, and was the medium of communication between them. Most of the Pompeian houses of the wealthy middle class are entered from the street by a narrow passage (*vestibulum*) leading to the court (*atri-*



um), which is surrounded by a covered passage, with the *impluvium*, or reservoir for rain-water, in the centre. The roof sloped inwards and had an opening in the centre (*compluvium*) which afforded light and air to the court and the adjoining rooms. Beyond the atrium is a large apartment opening into it, called the *tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The rest of the house was destined solely for the use of the family. Its centre also consisted of an open court, enclosed by columns, and thence termed the *peristylum*, the middle of which was laid out as a garden. Sometimes, however, there is a flower-garden (*xyetus*), surrounded by columns, beyond the peristyle. At the back of the peristyle are generally several business rooms, called *œci*. Around these principal apartments, in which the magnificence of the house is concentrated, are situated the sleeping and eating-rooms, slaves' rooms, kitchen, cellar, etc. The upper floor was destined principally for the slaves. Most of the apartments are very small, but the family worked and spent most of their time in the light and airy courts.

The reconstruction of a complete house in its original form would be most interesting and instructive, but has not yet been carried out. (A good model is to be seen at the Museum of Naples, p. 65.)

**DECORATION.** Marble is rarely met with in the public or domestic architecture of Pompeii, the columns being invariably constructed of tuffstone or bricks, cemented by mortar. The brick walls and columns were then covered with stucco, which took the place of marble, and afforded ample scope for decorative painting. It is in fact hardly possible to imagine a gayer or more richly decorated town than Pompeii must have been. The lower halves of the columns are generally red or yellow, the capitals tastefully painted; the walls, too, where undecorated, are painted with bright, and almost glaring colours, chiefly red and yellow, harmonising well with the brilliancy of a southern sun. The centre of the walls is generally occupied by a painting unconnected with the others. The best of these were removed to the museum at Naples, to protect them from exposure to the elements; many, however, of those left merit inspection. The scenes present a uniformly soft, erotic character, corresponding to the peaceful and pleasure-seeking taste of the age (comp. *Introd.*, p. xl).

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We now proceed to describe the different streets and buildings, beginning with the **PORTA MARINA**, by which we enter the town on arriving from the station (p. 126). We shall then proceed (comp. *Plan*) to the Forum and first explore thence the streets in the N.E. quarter of the town — those of the Forum, of the *Thermæ*, of the *Herculanæum Gate*, and of the *Tombs*. Returning to the *Scuola Archeologica*, we shall next traverse the *Vicolo di*

Mercurio to the Strada di Mercurio, then follow the Str. della Fortuna to the recently excavated quarter near the point where it intersects the Stabian street, and then proceed by the Stabian street, crossing the Str. degli Augustali and the Strada dell' Abbonanza, to the Forum Triangulare and the theatres. Our description terminates with the Amphitheatre. The names of the chief sights are printed in heavier type. Those who are pressed for time had better omit the Amphitheatre.

The GUIDES usually conduct visitors from the Forum to the E. into the Strada dell' Abbonanza, and to the theatres and the Amphitheatre, and then return through the street of the Augustales to the Fortuna street. They next show the N. prolongation of the Strada Stabiana, and beyond it the Mercurius street; and they end with the Herculaneum Gate and the Street of Tombs. Those who desire to form a distinct idea of the topography and arrangements of the town are recommended either to adopt the following plan, or to frame one for themselves and name to the guide in order the places they desire to see. Travellers who intend to dine or put up at the Hôtel du Soleil should intimate as much to the guide at once, and arrange to visit the Amphitheatre last.

The above-mentioned *Porta Marina* is a vaulted passage under and between ancient magazines. The street here ascends rapidly, like all the other approaches to the town, which lies on an eminence. The passage,  $17\frac{1}{2}$  ft. in width and  $75\frac{1}{2}$  ft. in length, has a path for foot-passengers on the left.

On the right in this passage is the entrance to the \*Museum, which contains many interesting objects, though none of artistic value, arranged in three rooms.

Among these are casts and models of doors, windows, shop-shutters, and other objects in wood.

In glass-cases are preserved casts of eight human corpses, and one of the body of a dog. Although the soft parts of the bodies had decayed in course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. In 1863 Fiorelli made the ingenious experiment of carefully removing the bones of a body thus imbedded, and filling the cavity with plaster, and he has succeeded in preserving the figures and attitudes of the deceased after their death-struggle. On the point of flight, many of them had divested themselves of most of their clothing. Among the figures are a young girl with a ring on her finger, two women, one tall and elderly, and the other younger; a man lying on his face; and a man lying on his left side with remarkably well-preserved features.

Immediately to the right in the second room is a handsome *Table*. There are also amphoræ, vases, rain-spouts, etc., in terracotta; vessels in bronze; carbonised articles of food like those at Naples (p. 75); skulls, and skeletons of men and animals.

The *VIA MARINA* ascends hence in a straight direction to the Forum, being bounded by a wall on the right, and by uninteresting shops on the left. Behind these are a number of houses presenting little attraction.

On the right at the end of the *Via Marina* is a side-entrance to the *Basilica* (Reg. VIII, Ins. 1), an oblong edifice, 220 ft. long and 82 ft. broad, with its façade towards the Forum. A passage round the interior consists of twenty-eight brick columns with capitals of tufa; the entire space in the centre was roofed in, and was

lighted by openings in the upper part of the side-walls. On the walls are half-columns, all covered with stucco, slighter and lower than the brick columns, and above them was another system of columns and half-columns, placed tolerably far apart. The fragments of tufa-columns by the walls belonged to this upper row. At the end of the building was the elevated tribune, or seat of the presiding magistrate, which was probably approached by movable steps. In front of it is a pedestal for a statue; below are vaults (perhaps a prison), reached by a staircase. In the year 79 the building seems to have been in a state of ruin occasioned by the earthquake of the year 63.

Also on the W. side of the Forum, to the left of the Via Marina, is situated the *\*Temple of Apollo* (Reg. VII, Ins. 7), usually called the *Temple of Venus*, though the deity to whom it was really dedicated was named in an Oscan inscription on the flooring (now at Naples, p. 64). It is an edifice of very early origin, but restored after the earthquake of 63. The temple is surrounded by a spacious, irregular quadrangle, 177 ft. long, on the S. side 103 ft. and on the N. side 109 ft. broad. As the side towards the Forum was not parallel with it, the wall, in order to prevent the eye being offended by this irregularity, was furnished in the interior with eight buttresses at intervals, each projecting farther than the last. The portico is borne by forty-eight columns, originally Ionic, which had been converted by means of stucco into Corinthian; but this coating has now fallen off. The *Temple* itself rises in the centre of the court, on a basement 65 ft. in length, 39 ft. in width, and  $7\frac{1}{2}$  ft. in height, and is approached by thirteen steps. On the column next these to the left was a sundial. Facing the steps stands an *Altar*, with an inscription of the donors, the quatuorviri of the town. Against the columns of the portico are six bases arranged in pairs, which formerly bore six *Statues*: Mercury and (probably) Maia (marble hermæ), Apollo and Diana (bronze statues), Venus and a Hermaphrodite (marble statues). The Mercury is still *in situ*, the Maia is lost, and the four others are now at Naples. To the left, in the corner in front of the Venus and Diana, are two small *Altars*. The temple itself was surrounded by a Corinthian colonnade, and had a façade of six columns. Within the vestibule was the shrine, where the figure of the god stood on a lofty pedestal. On the left was the conical *Omphalos*, the well-known symbol of Apollo. The large tripod painted on the first pilaster to the right in the portico is also an attribute of this deity. — Behind the court of the temple are chambers for the priests, decorated with paintings.

The *\*Forum* (Reg. VII, Ins. 8) forms the central point of the town (109 ft. above the sea-level). On the N. side, detached, stands the temple of Jupiter (p. 136); the other sides are enclosed by an arcade. The *Area*, or open space in the centre,

515 ft. in length and 107 ft. in breadth, is paved with large slabs. Six streets converge here, but the forum was protected against the trespass of riders or waggons by stone pillars round the margins, and could even be entirely shut off by gates. In the area are twenty-two bases for statues, erected in honour of emperors and other illustrious men, five of which (four on the W. side, one at the S.E. corner) still bear inscriptions, dedicated to officials of high rank, the duumviri (similar to the consuls of Rome) and quinquennales (censors) of the town. The extensive basements on the S. side were destined for equestrian statues, most of the pedestals never having been completed. The colonnade surrounding the Forum varies in breadth from 28 to 45 ft., a number of the buildings which adjoin it having been erected at a date prior to the construction of the Forum. Above the lower columns of the Doric order rose a second series of the Ionic, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. At the time when the town was destroyed the builders seem to have been employed in substituting travertine columns for the older columns of tuffstone on the S. and E. sides; rough, unfinished portions of the new columns and architrave lie round the colonnade ready for completion and erection.

To the right of the Basilica, on the S. side of the Forum, are situated the *Tribunals* (Reg. VIII, Ins. 2), three adjacent chambers, each with a semicircular extremity, handsomely built of brick which was once covered with marble. Probably one of them (that in the centre?) served as the meeting-place of the town-council, while the others were used for administrative or judicial purposes.

Farther on, the Street of the Schools diverges to the right, pursuing an E. direction as far as the Forum Triangulare (p. 150). The excavated houses are devoid of interest.

On the E. side of the Forum, at the corner of the handsome Strada dell' Abbondanza (p. 147), is a square hall, erroneously supposed to be a school.

On the opposite side of the street, Forum No. 1, is situated the *\*Building of Eumachia* (Reg. VII, Ins. 9), erected by the priestess *Eumachia*, and perhaps used as an exchange. On the frieze of the portico facing the Forum, and still more fully over the entrance in the Str. dell' Abbondanza, may be read the following inscription: '*Eumachia Lucii filia sacerdos publica nomine suo et M. Numistri Frontonis filii chalcidicum cryptam porticus Concordiae Augustae Pietati sua pecunia fecit eademque dedicavit.*' The interior is separated from the vestibule (*chalcidicum*) by a number of small chambers, where a great number of marble slabs, destined for the completion of the edifice, were found. In the interior is an open court, 123 ft. in length and 62 ft. in width, once surrounded by fifty-four columns of Parian marble, of which thr--

only are left, and these in a mutilated condition. This colonnade (*porticus*) is surrounded by a covered passage (*crypta*), which afforded protection against the weather. At the back of this, in a niche, stands the statue of Eumachia (a copy, the original being at Naples, p. 68), erected by the fullers (*fullones*) of Pompeii. — On the external wall of the Chalcidicum is the copy of an inscription found here, dedicated to Romulus.

We next reach No. 2, the so-called **\*Temple of Mercury** (Reg. VII, Ins. 9), really a *Temple of Augustus*, 83 ft. in length and 53 ft. in breadth (opened at the request of the traveller). A number of excavated objects have been placed here: vases, spouts of fountains, rain-gutters, capitals, stone-weights with iron handles, mortars, earthenware, etc. To the left of the entrance are vessels of lead, fragments of glass, bone articles, iron gratings, fetters, tires of waggon-wheels; to the right earthenware and fragments of marble. In the centre an **\*Altar** in marble with reliefs: on the front victims, on the sides the sacrificial utensils, on the back an oak-garland between two laurels, the symbol of Augustus. The form of this temple has been skilfully adapted to the very irregular site on which it stands. At the extremity of the area is the small shrine with a pedestal for the statue of Augustus.

No. 3, adjacent, is the so-called *Curia* (Reg. VII, Ins. 9), where it is generally believed the town-council held their deliberations, though more probably it was used in connection with the worship of the emperor. It is a square, uncovered hall, 65 ft. long, 58 ft. broad, with an altar in the middle, a hemicyclical termination, and several niches, but greatly damaged.

Opposite, on the N. side of the Forum and in the most conspicuous part of it, rises the **\*Temple of Jupiter** (Reg. VII, Ins. 8), on a basement  $9\frac{1}{2}$  ft. in height. At the time of the eruption it was in process of being restored. The Pronaos is approached by eighteen steps, and has a façade of six columns with three on each side. Apertures in the ground admit light to the underground chambers, which were used as a magazine for building materials, having probably been originally a treasury. The whole length of the temple is 118 ft. Behind the Pronaos is the shrine, with two series of Ionic columns, eight in each, arranged close to the painted walls. At the back are three chambers. At the farther end, to the left, a flight of steps ascends to the basement which bore the statue of the god, which the visitor should not omit to visit as it affords a fine **\*Panorama of Pompeii**, M. Sant' Angelo with the chapel of S. Michele, the palace of Quisisana, and the chain of the Apennines.

Passing along the W. side of the Forum, we observe, at the end of the Temple of Apollo, No. 31, a niche, in which the standard weights and measures were kept on a stone table with an inscription (its place now occupied by a poor reproduction). Then follows

a flight of steps, which led to the arcade, and formed an approach to the Temple of Venus. Adjoining the latter is No. 29, the so-called *Lesche*, a hall apparently for commercial purposes. Beyond this is No. 28, a public *latrina*, and then No. 27, a building which from its narrow, gloomy cells appears to have been a prison. Farther on, the Forum is bounded by a wall. In front of it, adjoining the Temple of Jupiter, is a *Triumphal Arch*.

At the E. end of the Forum, adjoining the Curia, stands the so-called \**Temple of Augustus*, sometimes named the *Pantheon*, but in reality a *Macellum* (Reg. VII, Ins. 9), or hall for the sale of provisions, with a chapel in honour of the Emperor Augustus. In front of it are pedestals for statues; on the exterior, shops possibly occupied by money-changers. The building is entered by two doors (Nos. 7 and 8). The interior consists of a rectangular court, 122 ft. in length and 80 ft. in width. The walls are decorated with \**Frescoes*, of which those to the left of the entrance, representing Argus and Io, Ulysses and Penelope, are the best preserved. Above, on the walls, are representations of various kinds of edibles, indicating the purpose of the building. The court was still unfinished when the catastrophe took place; it was destined to be enclosed by a colonnade, but the limestone slabs of the pavement have been laid on the N. and W. sides only, while on the other sides the enclosure is formed by blocks of tufa. A dodecagon is formed in the centre by twelve pedestals (or altars?), on which stood columns bearing a domed roof (or perhaps statues). To the right are eleven chambers simply painted red, probably trading stalls; at the extremity is an exit into a back street. To the left is an outlet to the Street of the Augustales (named after this edifice). On the E. side, opposite us as we enter the building, rises the shrine. On the principal pedestal stood the statue of the emperor, in the side-niches Livia (evidently a misnomer) and the younger Drusus (here replaced by copies). To the left of this shrine was another with an altar, which perhaps was employed in the celebration of the sacrificial banquets; the gallery by the lateral wall is believed to have been an orchestra. To the right a larger apartment, containing stands of masonry with a slight inclination, and furnished with gutters below to carry off blood or water, is supposed to have been a slaughter-house.

Adjacent to the Temple of Augustus rises a *Triumphal Arch* of brick, now divested of its marble, which here forms the boundary of the Forum. The niches on the N. side served as fountain-basins. Under it begins the STREET OF THE FORUM, which we now follow (called in its prolongation the Street of Mercury, p. 142). The first transverse street immediately beyond the Triumphal Arch is that of the Augustales. At the corner is a relief with figures of two men carrying a wine-jar, being the sign of a wine-merchant.

No. 1, at the corner of the next cross-street, is the *Temple*

*Fortuna* (Reg. VII, Ins. 4), erected according to the inscription by M. Tullius during the reign of Augustus. It is approached by thirteen steps; length 79 ft., breadth 29 ft. Two portrait-statues found in the Cella are believed to have belonged to the Gens Tullia.

At the entrance to the Street of Mercury rises a *Brick Arch*, on which the pipes of a water-conduit are visible. It was once surmounted by the bronze statue of Caligula mentioned at p. 73.

We now turn to the left into the STRADA DELLE TERME. No. 2, on the left, is the entrance to the \**Therma* (Reg. VII, Ins. 5), which occupy a whole insula, i. e. the space enclosed by four streets; breadth 161 ft., depth 172 ft. The exterior was surrounded by shops, which had no connection with the interior. Entrances six in number. A great part of the establishment is now employed as magazines, and the public are admitted to one half of the actual baths only. A passage leads first to the chamber for undressing (*apodyterium*), 37 ft. long, 21 ft. wide, and surrounded by benches. Beyond this is the cold bath (*frigidarium*), a rotunda with four niches. The vault above was provided with a glass window. In the centre is the basin, 14 ft. in diameter, with a marble ledge surrounding it. From the undressing room to the right the warm bath (*tepidarium*) is entered, an apartment 32 ft. in length, 17½ ft. in breadth. A frieze running round it is furnished with niches for depositing clothes and articles of the toilet, and is supported by figures of Atlas in terracotta. The vaulting was richly decorated, partly with stucco figures in relief. This chamber was heated by means of a large brazier of bronze. Adjacent is the hot-air bath (*calidarium* or *sudatorium*), 52 ft. long and 17 ft. broad. A niche at the end contains a marble basin for washing the hands and face with cold water; it bears an inscription recording that it was erected at a cost of 5250 sesterces (39l. sterling). At the other end is the basin for warm baths. The apartment had double walls and floor, between which the steam diffused itself. — The baths also possessed an extensive colonnade, now converted into a garden, besides several other chambers and baths for women, none of which are at present open to the public.

Nearly opposite to the *Therma*, Reg. VI, Ins. 8, No. 5, is the \**House of the Tragic Poet*, one of the most elegant in Pompeii, so called from two representations found in the tablinum — a poet reading, and a theatrical rehearsal (which, together with beautiful paintings of subjects from the *Iliad*, are now in the museum at Naples). This is represented by Bulwer in his '*Last Days of Pompeii*' as the dwelling of Glaucus. On the threshold was a dog in mosaic, with the inscription '*Cave Canem*' (p. 63), now in the Museum at Naples. The peristyle of seven columns is closed at the back by a wall, on which is a small shrine of the Lares. In a room to the left of the latter, Venus and Cupid fishing, and the deserted

**Ariadne.** In the triclinium on the right, Youth and maiden looking at a nest containing Cupids (above, Marsyas and Olympus), Theseus abandoning Ariadne, and Diana with Orion (?). On the side panels are personifications of the seasons.

We continue to follow the Strada delle Terme. Reg. VI, Ins. 6, No. 1, beyond the cross-street, on the right, is the **House of Pansa** (*Domus Cn. Allei Nigidi Mai*), one of the largest in Pompeii, occupying a whole insula, 319 ft. long and 124 ft. broad. It comprises sixteen shops and dwellings, facing the different streets. On the threshold was found a mosaic with the greeting 'SALVE'. This house affords a normal specimen of a palatial residence of the imperial epoch, complete in all its appointments: atrium, tablinum, peristyle, œcus (to the left, adjacent, the kitchen with the snakes), and lastly the garden or Xystus. Comp. Ground-plan, p. 131.

We next turn to the right towards the Porta di Ercolano. At the picturesque corner opposite, Reg. VI, Ins. 3, No. 20, is a tavern, the street to the left of which leads to the gate. This was a business street, and contained few handsome dwelling-houses.

On the left is a house fitted up as a *Library*, containing an extensive collection of archaeological works, and for the reception of students supported by government (*Scuola Archeologica*).

On the right, Reg. VI, Ins. 2, No. 4, is the **House of Sallust** (*Domus A. Coss. Libani*), with the atrium and adjacent rooms lined with stucco painted to imitate marble. Behind the tablinum is a small irregularly-shaped garden, with a triclinium in an arbour in the corner. Instead of a peristyle, this house contains a small court enclosed by pillars, to the right of the atrium, and styled, though without authority, the *Venereum*. On the wall opposite, \*Actæon converted into a stag, and torn to pieces by his own dogs; to the left, Europa and the bull; to the right, Phrixus and Helle. In the small room to the right, Venus and Mars.

No. 6 is a *Bake-house*, with ovens and mills. The latter were probably turned by asses or slaves. — At the corner of the street is a fountain, and behind it a reservoir of the aqueduct (?).

Some of the houses on the left, on the slope of the hill occupied by the town, had several stories, and large vaults, used as magazines.

A large, open hall to the right, Reg. VI, Ins. 1, No. 13, was a kind of *Custom House*, where a number of weights and measures were found.

No. 10, a little farther on, to the right, is the *House of the Surgeon*, so called from a considerable number of surgical instruments found here. It is remarkable for its massive construction of limestone blocks from the river Sarno, and it is probably the most ancient house in the town. We next reach No. 7, on the right, the extensive *House of the Vestals*.



No. 3, on the left, opposite, is a large *Tavern*, with a phallus towards the street, intended to avert the evil eye. It contains two wine-tables, and has an entrance for waggons. From the chambers at the back, as well as from the preceding and following houses on this side, a charming glimpse is obtained of the bay with the island of Capri; near the land is the picturesque little rocky island of Revigliano; to the right is Torre Annunziata.

No. 2, on the right, is another tavern, and beyond it is the **Porta di Ercolano** (136 ft. above the sea-level). To the right of the gate is the approach to the **\*Town Wall**, which may be visited for the sake of the view. The wall is 2843 yds. in circumference, and consists of an outer and inner wall, the intervening space being filled with earth. The height of the external wall varies according to the ground from 25 to 33 ft., the internal being uniformly 8 ft. higher. Being constructed in several very different styles, it obviously dates from several distinct periods. The older part is built of large blocks of tufa and limestone, while the more recent consists chiefly of concrete (small pieces of lava consolidated with cement). The difference between these kinds of building will be observed near this gate. At a later period, probably just before the Social War, it was strengthened by the addition of towers. During the undisturbed peace of the imperial period, the walls on the side towards the sea were probably removed, and their site built over. The Gate of Herculaneum is believed to date from the time of Augustus. It consists of three series of arches, of which the central and largest has fallen in. The depth of the passage is 59 ft. — (From this point onwards, comp. the supplementary part of the Plan at p. 126.)

Outside this gate lay a considerable suburb, the *Pagus Augustus Felix*, so named in honour of Augustus. It consisted of one main street, with several others diverging from it on each side; the former alone has been partly excavated. This is the so-called **\*Street of the Tombs** (*Strada dei Sepolcri*), the great military road from Capua to Naples, Herculaneum, Pompeii, and Reggio. The ancient Roman custom of burying the dead by the side of a high-road is well known. It has been ascertained that rows of graves, similar to those discovered here, exist beyond the other gates also. The Street of Tombs is in point of situation the most beautiful part of the town.

On the right, No. 1, is a large unfinished pedestal.

On the left, No. 1, is the *Tomb of Cerrinius*, a recess with seats. It has been said that this was a sentry-box, and that the skeleton found in it was that of the sentinel who expired at his post; but this is a mere fiction.

L. No. 2, a semicircular seat with the tomb of the duumvir *A. Veius*.

L. No. 3, *Tomb of M. Porcius*, probably the builder of the

amphitheatre and the small theatre; according to the inscription the town-council granted him a piece of ground 25 ft. square for a grave.

L. No. 4, \**Tomb of Mamia*; in front a seat like the above, with the inscription: '*Mamiae Publici filiae sacerdoti publicae locus sepulchrae datus decurionum decreto*'. At the back, enclosed by a low wall, is the tomb, with niches for cinerary urns. The view hence of the bay and the mountains of Castellammare is singularly beautiful. — On a street diverging to the right, No. 2, is the ruinous *Tomb of Terentius*.

Farther on, on the right, No. 6, is the *Tomb of the Garlands*, so called from its decorations; name unknown. R. No. 9, an open recess and seat.

On the left is the so-called *Villa of Cicero*, again covered up. The buttresses still visible belong to a colonnade which ran parallel to the street.

R. Nos. 10 and 11, two shops. No. 12, *House of the Mosaic Columns*, very dilapidated, probably an inn. The entrance leads first into a garden, at the end of which is a recess inlaid with mosaic, and used as a fountain; to the left is a court with a private chapel and altar. Two staircases ascend to the upper floor.

On the left, beyond the villa of Cicero, several handsome monuments will be observed: No. 16, that of *Servilia*. No. 17, that of *Scaurus*, with reliefs in stucco, representing gladiatorial combats, but in a very ruinous condition. The columbarium contains niches for the urns.

On the right is a long arcade, at the back of which there were shops. From the skeleton of a mule found here it has been suggested that this was a resort of peasants on market-days. — Farther on are several ancient tombs of limestone discovered in 1872, belonging to the remote Oscan period, when the dead were buried instead of being burned, and when painted vessels of terracotta were interred with them. — The street which diverges here is still unexcavated.

On the right are several ruined tombs, the first of which is supposed to have been an *ustrinum*, or place of cremation.

L. No. 18, a circular monument, name unknown.

L. No. 20, \**Tomb of the Augustalis Calventius Quintus*; below the inscription is represented the bisellium (seat of honour) accorded him in recognition of his liberality.

R. No. 36, \**Tomb of M. Alleius Luccius Libella* and his son, of travertine, and well-preserved, with inscriptions. Beyond, to the right, are several ruined tombs, with inscriptions partly preserved.

L. No. 22, \**Tomb of Naevoleia Tyche*, with chamber for cinerary urns. The deceased was a freedwoman, who, according to the inscription, destined this tomb for herself and C. Munatius Faustus, chief official of this quarter of the town, and for th

freedmen; a relief below refers to the consecration of the tomb; on the left side is the bisellium, or magisterial seat of Munatius, on the right a vessel entering the harbour, a symbol of human life. No. 23 was a *Triclinium* for banquets in honour of the dead.

No. 24, \**Villa of Diomedes*, arbitrarily so called from the opposite tomb of the family of Arrius Diomedes. The arrangement of this, like that of other villas, differs considerably from that of the urban dwellings. A flight of steps with two columns leads at once to the peristyle of fourteen Doric columns, whence the bath is entered to the left. Opposite are terraces, which rise above the second and lower portion of the house. The garden, 107 ft. square, with a basin for a fountain in the centre, is surrounded by a colonnade. From the terrace a staircase descends to the left (another, from the entrance from the street, to the right). Below this colonnade, on three sides, lies a vaulted cellar which merits a visit, lighted by small apertures above, and approached by staircases descending at each end. Eighteen bodies of women and children, who had provided themselves with food, and sought protection in this vault against the eruption, were found here. But impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The impression made on the ashes by a girl's breast is now in the museum at Naples. The probable proprietor of the house was found near the garden-door (now walled up), with the key in his hand; beside him was a slave with money and valuables.

We now retrace our steps by the same route to the Gate of Herculaneum and the *Scuola Archeologica* (p. 139), whence we enter the *Vicolo di Mercurio* (*Via Prima*, Reg. VI, between Ins. 2 and Ins. 3), the transverse street to the left.

The third street intersecting the latter at right angles is the important *Strada di Mercurio* (*Via Sexta*), leading from the town-wall to the Forum, and deriving its name from a *Fountain* with a Mercury's head immediately on the right. We now turn to the left towards the town-wall.

Nos. 6 and 7 (Reg. VI, Ins. 9) on the opposite (E.) side are the *House of Castor and Pollux* (*Domus Cn. Caetroni Eutychi*), consisting of two distinct houses, but connected. No. 7 is simple and homely. It is connected with the neighbouring house by a large peristyle, adorned with paintings all round; at the end is a basin for a fountain; beyond it is a hall. From the peristyle the atrium of the other house is entered to the left, beyond which are the tablinum and a garden with lararium. Fine frescoes in the room to the right of the tablinum; to the left, Birth of Adonis; on the entrance-wall, Hippolytus and Phaedra; in an apartment to the left of the garden, Apollo and Daphne.

Farther on, Nos. 5-3, *House of the Centaur* (Reg. VI, Ins. 9), two different houses, connected by a door. No. 5 has an underground dwelling, the vaulting of which has fallen in, but has been partly restored.

Adjacent, No. 2, *\*House of Meleager* (Reg. VI, Ins. 9). Within the doorway, to the right, Mercury handing a purse to Fortuna. The richly decorated atrium contains a marble table, borne by griffins. Contrary to the usual arrangement, the peristyle does not lie behind, but to the left of the atrium. This is the finest peristyle which has been discovered at Pompeii, being 73 ft. in length, and 60 ft. in breadth. The porticus is borne by twenty-four columns (lower part red, upper white), and adorned by a graceful fountain. Adjoining the peristyle at the back is an *œcus*, enclosed on three sides by twelve yellow painted columns. The frescos are also yellow; among them, to the right, a young Satyr startling a Bacchante with a snake. To the left of the *œcus* is a hall with frescos: on the transverse wall to the left, the Judgment of Paris.

We return along the opposite side of the street. Reg. VI, Ins. 7, No. 23, *House of Apollo* (*Domus A. Herenulei Communis*), so named from the numerous representations of that god which were found here. Behind the gaily-painted tablinum, a fountain of a grotesque style. To the right is an adjoining court, at the end of which is a handsome sleeping-chamber (for two beds); on the external wall is a landscape with a Bacchanalian, and a mosaic of Achilles in Scyros; among the weapons which Ulysses offers him is a shield, on which Achilles and Chiron are represented. In the interior are representations of Apollo and Marsyas and other mythological subjects.

No. 18, *House of the Wounded Adonis* (*Domus M. Asellini*). In the Xystus, to the right, a fresco, above life-size, of *\*Adonis* wounded, tended and bewailed by Venus and Cupids; at the sides, Achilles and Chiron. In a room to the left, 'Toilet of the Herma-phrodite'.

Continuing to follow the Strada di Mercurio, we next observe on the left, opposite the fountain mentioned at p. 142, Reg. VI, Ins. 10, No. 1, a *\*Tavern*; towards the street is a table covered with marble and a fire-place. A door leads from the shop to the left into a small room adorned with various allusions to drinking: a waggon with a wine-skin, players and drinkers, eatables, etc. In the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' (a glass of cold). To the right two other chambers, out of the first of which a door leads to the neighbouring house No. 2, the *Casa dei Cinque Scheletri* (so called from the five skeletons found here), which was perhaps used as a lodging-house.

From the corner of the Vicolo di Mercurio a digression may be made in the adjacent street to the left to the *House of the Labyrinth*.

(opposite side of first side-street, immediately to the left), a roomy dwelling with two atria; principal entrance, Reg. VI, Ins. 11, No. 9, second door No. 10. In the passage leading to the peristyle, immediately to the left and opening on the latter, is a window of terracotta with six small apertures, resembling pigeon-holes. In the room beyond the peristyle, to the left), a mosaic pavement: Theseus killing the Minotaur in the Labyrinth. The left half of the house was destined for the ménage; it contains a finely decorated bath with three rooms, and a large bake-house.

We now return to the *Strada di Mercurio*.

R., Reg. VI, Ins. 8, No. 23, *\*House of the Small Fountain (della piccola fontana)*; to the right of the entrance a staircase ascends to the 2nd floor. At the end of the house is a *\*Fountain* of gaily coloured mosaic, adorned with a small and graceful bronze: Boy with a goose (a copy, original at Naples). The walls are decorated with landscapes, among which is a *\*Harbour* on the left.

R. No. 22, *House of the Large Fountain*, at the end of which is a mosaic *\*Fountain* similar to the above.

R. No. 20, the *Fullonica*, or fuller's establishment. The square pillars (on one of which were frescos alluding to the fuller's art, now in Naples) supported a gallery (Solarium) for drying the cloth. Around are dwelling-rooms and bed-chambers, as well as rooms for the workmen. To the right is the kitchen, with an oven; and behind are four basins on different levels, destined for washing the cloths, which were afterwards stamped with the feet in the small stands to the right. One egress leads to the *Strada della Fullonica*. Adjacent to these premises, and connected with them by a door, was the hexastyle atrium, No. 21.

L., Reg. VI, Ins. 10, No. 6, *House of Pomponius*, with an oil-mill to the right of the entrance.

L. No. 7, *House of the Anchor*, named after an anchor in mosaic on the threshold. By the tablinum we descend to a peristyle the pavement of which was higher than the garden. The latter, to which a staircase descends, was on the level of the *Strada della Fortuna*, and was surrounded by a cryptoporticus and numerous niches containing altars.

R., Reg. VI, Ins. 8, No. 14, *Barber's Shop*, very small. In the centre a seat for customers; to the right a bench and two recesses.

Having reached the brick archway of the *Strada di Mercurio* (p. 137), we now turn to the left into the *STRADA DELLA FORTUNA (Decumanus Major)*, a prolongation of the *Strada delle Terme*, leading to the Gate of Nola.

L., beyond the first cross-street, Reg. VI, Ins. 12, Nos. 2-5, the *\*House of the Faun*, so named from the bronze statuette of a dancing Faun found here (p. 72). The house occupies a whole insula, and is the handsomest in Pompeii, 262 ft. long and 125 ft. broad.

style of its decoration proves it to date from the republican era

(2nd cent. B.C.). It contained beautiful mosaics, but hardly any mural paintings. The stucco on the walls is an imitation of incrustation in coloured marble (comp. p. xlii). On the pavement in front of the house is the greeting 'HAVE'. It possesses two entrances and two atria. The left atrium (35 ft. by 38 ft.) is in the Tuscan style, i. e. the roof was borne by cross-beams without vertical support. On each side of it there are four rooms. The 4th on the left contains a mosaic representing doves by a casket. In the centre of the impluvium stood the bronze statuette already mentioned. The simpler atrium on the right is an atrium tetrastylum, i. e. the roof-beams were borne by four columns near the impluvium. The peristyle contained twenty-eight Ionic columns of tufa coated with stucco. At the back of the exedra, beside the red columns, was found the celebrated mosaic of the Battle of Alexander (p. 69). At the back is a garden 105 ft. long, 115 ft. broad, enclosed by forty-four columns of the Doric order. Numerous amphoræ were found here.

R., Reg. VII, Ins. 4, No. 59, *Casa della Pareta Nera*, so called from the black wall in the exedra, covered with representations of Cupids, beautifully executed, but unfortunately in bad preservation.

R. No. 57, *Casa dei Capitelli Figurati*, named after the capitals of the entrance-pillars, adorned with heads of Bacchantes and Fauns. From the peristyle we enter a sugar-bakehouse, the use of which has been conjectured from the nature of the objects found in it. The oven is still in existence.

R. No. 56, *House of the Grand-Duke of Tuscany*, small, with mosaic fountain.

R. No. 51, *House of Ariadne*, extending to the Street of the Augustales, towards which it has its atrium. From the Stada della Fortuna we first enter the garden, which is surrounded with 24 columns; in the centre is the peristyle with sixteen columns, the lower parts being yellow, and the capitals variegated. In the centre is a fountain. Various representations.

R. No. 48, *House of the Chase*. In the peristyle (which has columns on two sides only and a basin in the centre), opposite, wild beast fights, whence the name of the house; on the right, landscapes.

If we follow the Strada della Fortuna for a short distance, we reach the broad Strada Stabiana (p. 147; *Cardo*), diverging to the right, the N. extension of which, with Insulæ VI. 14 and V. 1, was excavated quite recently. At the corner to the left are a *Fountain* and an *Altar of the Lares*; adjacent is the pillar of an *Aqueduct*. Of the houses in the N. PROLONGATION OF THE STRADA STABIANA the following are noticeable: — L., Reg. VI, Ins. 14, No. 20, with a mutilated herma erected by the *arcarius* (cashier) *Anteros* to *M. Vesonius Primus*, the master of the house, with

projecting props for the support of wreaths. The peristyle is adorned with a fresco of Orpheus, over life-size. — No. 22, a *Fullonica*, or fuller's workshop. The atrium contains a handsome impluvium, in which the bronze summit of the fountain is still preserved, and several handsome table-supports. In the room at the back are three basins (comp. p. 144), and on the wall are paintings of a banquet of fullers (*fullones*) and a scene in a court of law. — Opposite, to the right, Reg. V, Ins. 1, No. 26, the house of *L. Caecilius Juncundus*, the banker, where the receipts now preserved in the Museo Nazionale (p. 75) were discovered. In the atrium stood a herma erected to the banker by his freedman Felix; the pedestal, with the inscription '*Genio L(uci) n(ostri) Felix libertus*' is still here, but the bronze bust has been removed to the Museo (p. 72). The beautiful \*Paintings in the tablinum are unfortunately somewhat faded. — Farther on, No. 18; the last room to the left of the peristyle is adorned with paintings and Greek epigrams (to the left, Pan and Cupid wrestling).

The prolongation of the Strada della Fortuna, beyond the Strada Stabiana, is called the STRADA DI NOLA, and leads in 5 min. to the gate of that name, which is one of the most ancient in the town. Here the first two insulæ to the S. (Reg. IX, 4, 5) were excavated in 1877-78, but beyond them the fronts only of the houses have as yet been laid bare.

The whole of the first insula to the right (IX. 4) is occupied by extensive *Thermæ*, which were in course of construction at the time the city was overwhelmed. In the large court, which is accessible on three sides, the labourers seem to have been in the very act of making the gutter and laying the bases for the columns of the portico when they were overtaken by the catastrophe of A. D. 79. The large swimming-basin, to the left, below the windows of the inner rooms, was also unfinished. Instead of the two swimming-baths, for men and women, usually found in the *Thermæ*, there is here only this one, which is, however, of unwonted size, and quite destitute of ornamentation. Passing through an antechamber on the left, off which open several rooms of unknown purpose, we reach the dressing-room (*apodyterium*), containing a large bath of cold water (*frigidarium*). Next to this is the warm bath (*tepidarium*), beyond which is the hot chamber (*calidarium*), with three basins for hot baths. To the left of the *tepidarium* is the *laconicum*, or sudatory, covered with a vaulted roof, and also connected with the *calidarium*. The three rooms last mentioned appear to have been heated by means of double floors and walls, traces of which are still visible in the *laconicum*. The heating-furnaces had not yet been built. The three largest rooms are provided with large windows, another divergence from the ordinary plan of the *Thermæ*.

The houses in the next insula (IX, 5) contain numerous paint-

ings, most of which, however, are of little artistic merit. The first house, No. 2, contains, in the room to the left of the tablinum, three scenes from the story of Achilles: His recognition at Scyros, Hephæstus showing Thetis the armour he had made for Achilles, and Thetis on a Triton taking the armour to her son. — The house No. 6, farther on, which contains an unusual number of pictures, is also remarkable for its peculiar oblong ground-plan. In the roofed room to the right, in front of the peristyle of No. 9, are Egyptian landscapes with pygmies. The house No. 11 has representations of the Muses (to the right, next the tablinum). — The house in the S.E. angle of this insula, No. 16, seems to have been a tavern, and contains a room with paintings of the grossest description; in the room to the right of the atrium, the Muses.

Of the insula to the E. of the last, only the N. portion, consisting of one large house (*Casa del Centenario*), has been excavated. It contains a spacious peristyle, two covered rooms (one with decorations on a white ground), and a small bath, the marble flooring of which seems to have been removed in some ancient excavation. One of the rooms, with black walls and flooring, is tastefully decorated with coloured paintings, inserted in the walls at a later period: right, Orestes, Pylades, and Iphigenia; left, Theseus and the Minotaur; in the middle, Hermaphrodite and Silenus. — Excavations are now being carried on to the E. of this house.

We now turn to the W., and pass through the lane between Reg. IX, Ins. 3, and Reg. IX, Ins. 4, to the STRADA STABIANA. Immediately to the left (Reg. IX, Ins. 3, No. 5), the *\*House of Marcus Lucretius*, once richly fitted up, though with questionable taste (shown at the request of the visitor). Behind the atrium is a small *\*Garden*, laid out in terraces, with a fountain and a number of marble figures. The best of the paintings are preserved at Naples. This is one of the few houses in Pompeii of which the proprietor's name is known. The information was afforded by a letter found with the address: M. Lucretio Flam. Martis decurioni Pompei.

Continuing to descend the Stabian Street towards the gate, we reach (r.; Reg. VII, Ins. 1, No. 25), the *House of Siricus*, with a handsome marble table in the atrium. A staircase leads from the peristyle to the W. part of the house, entered by the Strada del Lupanare (p. 149).

Farther on, to the right, are the Thermæ (see p. 148) at the corner of the Strada dell' Abbondanza (from which they are entered). This broad street ascends from the Stabian Street (79 ft. above the sea-level) to the Forum. On the other side, towards the Porta del Sarno, it is only excavated as far as the next street (*Vico di Tesmo*, see p. 148). At the corner here is the buttress of an aqueduct, leaden pipes from which are observed on the pavement farther on.

On the left, in the direction of the Sarno Gate, Reg. I



Ins. 1, No. 20, is the *Casa dei Diadumeni*, or of *Epidius Rufus*, with a small platform in front of the façade, and a handsome atrium with fourteen columns. Within it is a lararium on the right, with the inscription, 'Genio Marci nostri et Laribus duo Diadumeni liberti'. At the back is a garden, to the left of which is the vaulted kitchen. — The atrium of the *House of Epidius Sabinus*, No. 22 (left), contains a well-preserved lararium, with paintings at the back, nearly obliterated. These houses have been brought to light since 1866. The excavations have been carried as far as the old *Porta Stabiana* to the S., lower down. — Ascending the platform in a straight direction, we reach a cart-road leading to the Amphitheatre (see p. 152).

The Vico di Tesmo(left) affords a good example of the monotonous character of the more remote streets. At the corner we observe the *Tannery* (Reg. I, Ins. 5, No. 2), and also an atrium (Reg. I, Ins. 2, No. 28), the compluvium of which was covered with an iron grating (restored) as a protection against thieves.

We now return and continue to ascend the Strada dell' *Abbondanza* towards the Forum, near which this handsome street, with its numerous shops, was closed by means of stone pillars, in order to exclude carriages.

L., Reg. VIII, Ins. 4, No. 15, \**House of Cornelius Rufus*. The atrium contains two handsome pedestals for tables, and a bust with the inscription, 'C. Cornelio Rufo'. The peristyle has eighteen columns.

In the Strada dell' *Abbondanza*, on the right (Reg. VII, Ins. 1, No. 8), is the principal entrance to the \**Stabian Thermæ*. They are larger and older than the Thermæ at the back of the Forum, and date from the Oscan period, but were afterwards extended and re-decorated. We enter a spacious court, flanked by pillars on two sides, which was used for palæstic exercises. Opposite the entrance is a herma of Mercury resembling that in the Temple of Apollo. On the wall on the left are stucco ornaments in relief. The first room to the left served for undressing; the walls still bear traces of the presses for hanging up the clothes. Next to this is a shallow basin used for washing after gymnastic exercises. Then a swimming-bath, 16 paces long, 9 paces broad, 5 ft. deep. The following room was also originally a bath, but was afterwards filled up and used for other purposes. In the wing opposite, which has a side-entrance from the street, are four baths for single bathers on the left. — In the upper part of the wing to the right is the *Women's Bath*. The door above leads into a vestibule, into which the dressing-room opens on the left; from the street are two separate entrances. Round the vaulted hall are niches for clothes; in the corner is a basin enclosed by masonry. Adjacent is the warm bath, a vaulted saloon with double walls. Then the sudatory, the vaulting of which has fallen in; at one end is a marble basin, at

the other a fountain for warm water, with a pipe connecting it with the stoves (visible on the outside); the walls are double. Behind these chambers were the stoves. — The *Men's Bath*, to the right near the entrance, is similar. The first door on the left leads from the large dressing-room to the cold, the second to the warm bath; beyond is the sudatory. The two latter are much dilapidated.

L., Reg. VIII, Ins. 4, No. 4, *House of Holconius*, with handsome peristyle, rich in paintings, but faded. In the *œcus* (r.) Ariadne and Bacchus; (l.) Hermaphrodite; in the room to the right, Rape of Europa; in the room to the left, Achilles in Scyros, and Judgment of Paris.

A few paces farther the *Theatre Street* (see p. 150) diverges to the left, while we follow the STRADA DEL LUPANARE to the right.

R., Reg. VII, Ins. 1, No. 4, \**House of Siricus* (p. 147). On the threshold the inscription, '*Salve lucrum*'; to the same proprietor belonged the large adjacent bake-house, No. 46. To the left of the atrium is a room with good paintings: (l.) Neptune and Apollo helping to build the walls of Troy; opposite, \**Drunken Hercules*; (r.) \**Vulcan presenting Thetis with weapons for Achilles*. The columns of the peristyle are painted green.

To the left on the opposite wall are large snakes, with the inscription: '*Otiosis locus hic non est, discede morator*'.

To the left at the corner of the second lane, the Vicolo del Balcone Pensile, is Reg. VII, Ins. 12, No. 18, the *Lupanare* (closed); at the sides five sleeping-places; in front, the seat of the hostess. The bad character of the house is sufficiently indicated by the paintings and inscriptions. A separate entrance from the street ascended direct to the upper floor.

We now follow the VICOLO DEL BALCONE PENSILE, which leads to the left between Reg. VII, Ins. 12, and Reg. VII, Ins. 11 and 10.

R. No. 28, \**House with the Balcony* (*Casa del Balcone Pensile*). The atrium contains a fountain with a marble figure on the right. Three rooms of the upper floor have been preserved by carefully replacing the charred woodwork by new beams — a laborious and costly undertaking. The projecting wooden structure is similar to that frequently seen in old continental towns.

The Vicolo del Balcone Pensile terminates in the *Vicolo di Eumachia*, which extends behind the buildings of the Forum. This street leads us to the left towards the STRADA DELL' ABBONDANZA. At the corner is a fountain with a head and cornucopia of *Abundantia* (or rather *Concordia*), whence the name of the street. On the wall of the Eumachia building public advertisements used to be painted (*album*), but little of them now remains.

On the opposite side, nearer the Forum, Reg. VIII, Ins. 3, No. 8, *House of the Boar Hunt*, named from the mosaic in the passage. The peristyle has fourteen Ionic columns. The border of the large mosaic in the atrium represents an ancient town-wall

On the wall next the Vicolo are represented the twelve gods with their attributes, almost effaced.

We continue to descend the Str. dell' Abbondanza, and enter the THEATRE STREET to the right (*Via Sesta*, between Reg. VIII, Ins. 4, and Reg. VIII, Ins. 6), leading to the Forum Triangulare. Near the latter is a porticus with six Ionic columns, which has been partly restored. Excavations are now going on to the left of the Vicolo dei Teatri (on the S. border of the town), which leads off from the centre of the right side of the Forum Triangulare. The street to the left, which leads to the Stabian Street, is the Street of Isis (p. 151), which should now be visited before the theatres by those who purpose omitting the amphitheatre.

This S. quarter has preserved many of its pre-Roman characteristics.

The so-called **Forum Triangulare** was bounded on three sides by a porticus of a hundred columns of the Doric order, destined chiefly for the use of the frequenters of the theatre. On the N. side is a pedestal for a statue, with an inscription. The side next the sea was open. On a basement here, approached by five steps, stood a \**Temple* in the ancient Greek style (styled, without the slightest foundation, a Temple of Hercules), 101 ft. in length and 67 ft. in breadth. It was surrounded by columns, eight being in front and eleven at each side, and in the centre was the shrine. The whole building was in the ancient Doric order of about the 6th cent. B.C. A few capitals, two broken columns, and some fragments of the wall of the cella are now the sole remains of this once imposing structure. It was doubtless overthrown by the earthquake of 63; and, if so, the inhabitants of the stuccoed buildings of the imperial age would never dream of restoring it in its massive and simple dignity. — The enclosed space in front of the temple was perhaps used for the slaughter of the victims. To the left of it are three altars.

Beyond the temple, No. 32, is the so-called \**Bidental*, consisting of the large embouchure of a fountain within a small circular temple, 12 ft. in diameter, with eight Doric columns.

On the other side of the temple is a semicircular seat, with a sun-dial. — A number of houses with several stories (the most interesting of which is the first, the *Casa di Giuseppe II.*) have been exhumed to the W. of the Forum Triangulare, on the slope of the hill occupied by the town, and beyond the ruined walls.

Below the Theatre is a large *Portico* (Reg. VIII, Ins. 8; to which a flight of steps descends from the Forum Triangulare), originally belonging to the theatre and afterwards fitted up as *Barracks for Gladiators*. It possesses seventy-four columns, and is 151 ft. in length and 125 ft. in breadth. Around it are a number detached cells. The edifice had a second floor, as the imitation the S. side shows, which contains the rooms of some of the

custodians. In a chamber used as a prison were found three skeletons and iron stocks for the feet, in another some gladiatorial weapons. Sixty-three bodies in all were discovered in this building.

Adjoining the Forum Triangulare on the E. is the **\*Great Theatre** (*Teatro Scoperto*). It is situated on rising ground, and is a building of very early origin. About the beginning of the Christian era it was restored by the architect M. Artorius, at the expense of M. Holconius Rufus and M. Holconius Celer. The space for the spectators consists of three ranks (*ima, media, and summa cavea*); the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and staircases led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with statues, is provided with three doors, according to the rules of the ancient drama. Behind these was the dressing-room. On the summit of the outer wall are seen the stone rings for the poles which supported an awning in sunny weather. Behind the theatre is a square reservoir, the water of which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

The adjacent **\*Small Theatre** (*Teatro Coperto*) is better preserved than the great. An inscription records that it was roofed in (*theatrum tectum*, probably a wooden roof). Number of spectators 1500. The seats are cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the tier below him. The building dates from about B.C. 75. The marble pavement of the orchestra was, according to an inscription, presented by M. Oculatius, a duumvir.

From this point we re-ascend the Stabian Street. On the left, at the corner of the Street of Isis, Reg. VIII, Ins. 8, No. 25, the so-called **\*Temple of Æsculapius**, the smallest in Pompeii, 68 ft. long, 22½ ft. broad. The anterior court contains an archaic altar of tufa, recalling the sarcophagus of Scipio in the Vatican. The cella is approached by nine steps. The name of the temple is derived from a terracotta statue of Jupiter found here, which was at first taken for a statue of Æsculapius. As a statue of Juno and a bust of Minerva were also found, it is probable that these three deities were all worshipped here (as in the Temple of Jupiter on the Capitol at Rome).

Nearly opposite the temple (Reg. I, Ins. 4, No. 5) is the *Casa del Citarista*, named after the Apollo in the style of Pasiteles found here (p. 72). This is one of the largest houses at Pompeii, comprising two atria and three peristyles.

We now enter the STREET OF ISIS to the left.

Here, on the left, Reg. VIII, Ins. 8, No. 28, rises the **\*Temple**

of *Isis*, which, as the copy of the inscription over the entrance informs us, was restored after the earthquake of 63 by N. Popidius Celsinus, a boy six years of age, at his own expense, who in recognition of this service was received into the rank of the decuriones. Length 98 ft., width 60 ft. The court is surrounded by a porticus; between the columns are several altars, and an ancient aperture for the reception of the remains of sacrifices, now used as an air-shaft of the Sarno tunnel. On the left is a small shrine, the so-called *Purgatorium*, in which ablutions were performed; a staircase here descended to a well; the walls are tastefully adorned with reliefs in stucco. The statuette of *Isis*, now in the museum (p. 65), was found in the portico of this temple. The chambers adjoining the wall on the left were occupied by the priests. Several bodies were found here; and on the altar were remains of sacrifices.

The next door on the left, No. 29, leads into the so-called *Curia Isiaca*, a court surrounded by columns. Opposite the door is the pedestal of a statue, on which the Doryphorus, now in the Naples Museum (p. 66), was found. Behind it is a small flight of steps, which was perhaps used for placing garlands on the statue; in front is a low stone plinth or table. The place was a *palæstra* of the Oscan period, and was afterwards shortened.

We return through the Stabian Street to the *Strada dei Diadumeni*, and proceed past the *Casa dei Diadumeni* to the platform mentioned at p. 148, from the upper end of which a cart-road leads over the unexcavated part of the town in 8 min. to the last important relic of ancient Pompeii, the —

**\*Amphitheatre**, situated at the S.E. end of the town, and detached from the other ruins. Outwardly the building looks somewhat insignificant, as a great part of it, as high as the second story, was excavated in the earth for the purpose of simplifying the construction. Round the exterior runs an uncovered gallery, to which stairs ascend for the use of the spectators in the upper places. The principal entrance descends considerably. Whole length 148, width 114 yds.; number of spectators 20,000. Three different series of seats are distinguished, the first with five, the second with twelve, and the third with eighteen tiers; above these also ran a gallery. The seats are cut out in the same manner as in the small theatre. Copies of the former paintings on the parapet of the arena are preserved in the Museum at Naples (p. 75). The building was begun in B.C. 70, and afterwards continued at intervals. For several decades before the year 79 the amphitheatre had not been used, so that the story of the people having been surprised by the eruption while witnessing a gladiator combat here is a pure myth.

The excavations of last century led to the discovery of other buildings

near the amphitheatre, but these owing to the absence of any system at that period, were afterwards covered up again.

On leaving the Amphitheatre we may return to the railway-station in  $\frac{1}{4}$  hr., either by the high-road, or by traversing the mounds of ashes and passing part of the town-wall. Those who have driven from Naples should order the carriage to wait for them at the Amphitheatre. — If we follow the road in the opposite direction (to the E.) from the Amphitheatre, we may visit several recently opened tombs (in the field beyond the second house), which lay on the ancient road from Pompeii to Nuceria. The landlord of the *Hôtel du Soleil* will procure permission to inspect these.

The neighbouring domed church of *S. Maria del Rosario*, erected within the last decade, contains a miraculous image of the Virgin. The surrounding hamlet is called *Nuova Pompeii*.

## 9. Castellammare, Sorrento, and Capri.

### *Comp. the Map.*

RAILWAY from Naples to *Castellammare*, 17 M., in 40 min.; fares 3 fr. 10, 2 fr. 15, 1 fr. 25 c.; eight trains in summer, fewer in winter; from *Caserta* to *Castellammare*, see p. 10. — *Carriage* from *Castellammare* to *Sorrento*, 10 M., in  $1\frac{1}{2}$  hr.; tariff, see p. 154. A seat ('un posto', 1- $1\frac{1}{2}$  fr.) may easily be obtained by a single traveller in one of the numerous carriages frequenting this road.

STEAMBOAT direct from Naples across the bay to *Sorrento*, 15 M., in  $1\frac{3}{4}$  hr. (and thence to Capri) comp. p. 181. — A small *Local Steamer* plies daily in summer between Naples and *Sorrento* (fares  $2\frac{1}{2}$ ,  $1\frac{1}{2}$  fr.), leaving Naples at 3.30 or 4 p.m. and returning from *Sorrento* at 6 a.m. (office, *Strada Piliero* 10, near the *Immacolatella*, Pl. 24; F, 5).

Those whose time is limited should make little stay at *Castellammare*, in order to arrive at *Sorrento* early enough for an excursion to the *Deserto* or other interesting point in the environs. The night should be spent at *Sorrento*, and *Capri* visited next day; Naples may then be regained on the third, or, if necessary, on the evening of the second day. — This route may also be combined with the following, in which case it is better to begin with the latter (p. 167). The steamboat trip across the Bay of Naples is so beautiful in fine weather that it should be made once at least.

The *Castellammare* train follows the main line to Salerno and *Metaponto* as far as *Torre Annunziata*, *Stazione Centrale* (see R. 6), where our line diverges to the right. Skirting the coast, it crosses the *Sarno* (on the right is the rocky islet of *Revigliano*, with an old castle); and in 12 min. it reaches the *Castellammare* station at the N. end of the town. — The line then agains runs inland, reaching its terminus at (3 M.) *Gragnano*, a little community, well known for its excellent red wine, and containing numerous manufactories of macaroni.

**Castellammare.** — *Hotels.* *HÔTEL ROYAL*, in the main street, near the station, R. 3, L. & A.  $1\frac{1}{2}$ , B.  $1\frac{1}{2}$ , D. 5, pens. 11 fr.; *GRAND HÔTEL DE STABIE*, nearest the station and also on the quay, in the Italian style, well spoken of. Beautifully situated above the town, on the road to *Quisisana*, commanding a charming view of Vesuvius and the bay: *HÔTEL QUISISANA*, on the left (steep ascent) in a shady situation, and *GRAN BRETTAGNA*, on the right. Pension at both. — *\*PENSION ANGLAISE*, *Mme. Baker*, *Villa Belvedere*, pens. 7-8 fr. per day, for a longer period 8 fr. per day; *\*PENSION WEISS*, *Villa Cotticelli*, 5-7 fr.; both with fine views. — *GRAND HÔTEL MARGHERITA*, in the *Villa Quisisana* (p. 154), open in summer only.

*Caffè dell' Europa* and *Trattoria Villa di Napoli*, both in the *Largo*

Principe Umberto, which opens towards the sea, and where a band plays in the evening 1-3 times a week according to the season.

**Carriages** (comp. p. xviii). Drive in the town with one horse  $\frac{1}{2}$  fr., with two or three horses 1 fr. — Outside the town, not exceeding 2 kilomètres ( $\frac{1}{4}$  M.): first hour with one horse  $\frac{1}{2}$  fr., with two or three horses  $\frac{2}{2}$  fr.; each additional half-hour 60 c. or 1 fr. — To Quisisana or Puzzano  $\frac{1}{2}$  or 3 fr.; there and back with halt of 2 hrs.  $\frac{2}{2}$  or 5 fr.; to Vico Equense  $\frac{1}{4}$  or  $\frac{2}{2}$  fr.; to Meta  $\frac{2}{2}$  or  $\frac{4}{4}$  fr.; to Sorrento 3 or 6 fr. (after 3 p.m. 4 or 8 fr.); to Torre Annunziata 2 or  $\frac{3}{2}$  fr.; to Pompeii 2 or  $\frac{3}{2}$  fr.; to Naples (before 3 p.m.) 8 or 15 fr. — In all these last cases the traveller may keep the carriage about 3 hrs., after which the return-fare is the same as for the single journey. Bargaining, however, is necessary.

**Donkeys**, very good, generally 1 fr. per hour, or 4-5 fr. per day.

**Boat** to Capri in about 5 hours, 30 fr.

**Castellammare**, a busy trading and fishing town with 33,000 inhab., lies in the E. angle of the Bay of Naples, at the beginning of the peninsula of Sorrento, at the base and on the slope of a spur of *Monte S. Angelo*. It occupies the site of the ancient *Stabiae*, which was destroyed in A.D. 79, at the same time as Pompeii, and thence derives its official name of *Castellammare di Stabia*. It was here that the elder Pliny perished while observing the eruption (p. 121). Excavations of the ruins of *Stabiae*, which lay to the left, by the entrance to the town, towards the heights, have not been undertaken since 1745.

The town extends along the coast for upwards of 1 M., consisting of one main street and a second running parallel with it. About  $\frac{1}{3}$  M. from the station we reach the *Largo Principe Umberto*, a small piazza embellished with flower-beds and trees, where the *Caffè Europa* is situated. Farther on we come to the animated *Harbour*, which is protected by a molo. Adjoining it is an Arsenal with a dockyard. — On the hill to the S. of the town are the ruins of the *Castle* to which the town owes its name. It was built in the 13th cent. by Emp. Frederick II. and strengthened with towers and walls by Charles I. of Anjou.

Castellammare is a favourite summer resort of the Neapolitans. The attractions are sea-baths, mineral waters (impregnated with sulphur and carbonic acid gas), beautiful shady walks, and a cool northern aspect.

Turning to the S. by the *Largo Principe Umberto*, and ascending the *Salita Caporiva* (inclining to the right after 5 min.), we pass the *Hôtel Quisisana* and reach a winding road, shaded by fine chestnut-trees higher up, which leads to the royal —

**VILLA QUISISANA** (1 M.). The château (*Casino*), now fitted up as the *Grand Hôtel Margherita* (p. 153), occupies the site of a house erected here by Charles II. of Anjou about 1300, which was occupied by King Ladislaus and his sister Johanna II. while the plague raged at Naples. In 1820 Ferdinand I. of Bourbon restored the building and gave it its present name ('one recovers health here'). Charming view from the terrace (gardener  $\frac{1}{2}$ -1 fr.).

The *\*Bosco di Quisisana*, or park belonging to the villa, which





G O L F O   D I   N A P O L I

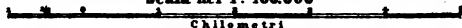




S A L E R N O

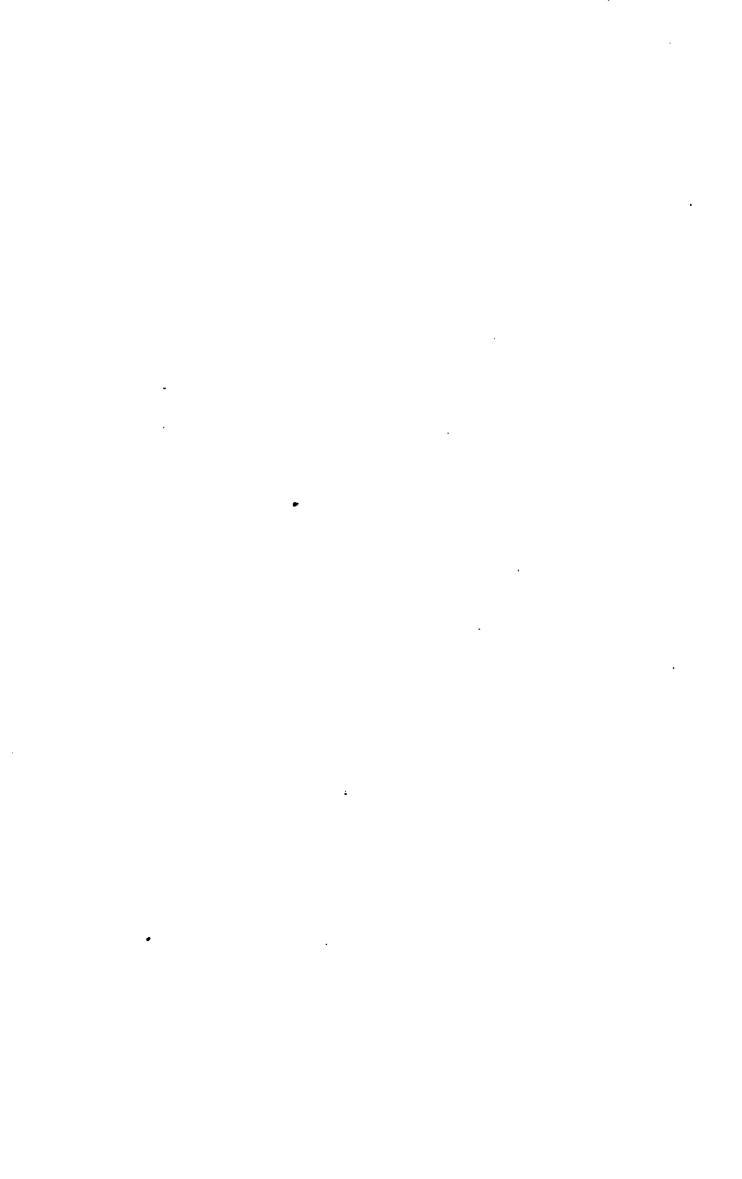
## PENISOLA DI SORRENTO.

Scala nel 1: 100.000



Chilometri

Abbreviazioni: M.<sup>a</sup> - Marina, M.<sup>te</sup> - Monte, P.<sup>o</sup> - Piano, P.<sup>ta</sup> - Punta,



is open to the public, affords delightful walks. Ascending from the town, we pass through a gate to the right, opposite the entrance to the 'R. Villa di Quisisana', turn to the left at the first bifurcation (while the road in a straight direction goes to Puzzano, see below), and then pass behind the garden of the villa, from which there is another entrance to the park. — Above, to the left, rises the *Monte Coppola*, which may be ascended by beautiful wood-walks, winding upwards and crossing several ravines, and commanding admirable views of the bay and Vesuvius (there and back 2-2½ hrs.; donkeys admitted to the park). — The traveller may return from Quisisana to Castellammare by the shady and picturesque route (½ hr. longer; beginning indicated above) by *Puzzano*, which passes the ruined castle of Frederick II. and the Anjou sovereigns. The monastery of *S. Maria a Puzzano*, founded by Gonsalvo da Cordova, is now fitted up as a hotel (pension moderate).

Excursions may also be made to (¾ hr.) *Gragnano* (railway station, p. 153) to the E.; to *Lettere* (¾ hr. farther), beautifully situated on the slope of the mountains which were once named *Montes Lactarii*, with a ruined castle and magnificent prospect; to the mountain-village of *Pimonte*, either in 1 hr. from Gragnano by the new Amalfi road (p. 179), or direct from Castellammare in 1½ hr. through the Bosco di Quisisana; to the (20 min. from Pimonte) suppressed Dominican monastery of *Belvedere*; or to the (½ hr. from Pimonte) top of *Monte Pendolo* (fine views). Lastly to the summit of the —

\**Monte Sant' Angelo*, 5000 ft. above the sea-level, the highest point near the bay, which commands a noble prospect, embracing the bays of Gaeta, Naples, and Salerno, and stretching from Monte Circello to the Punta Licosa and to the Abruzzi. The mountain is clothed to the summit with wood, chiefly chestnut-trees, and offers various points of interest to botanists. Fragments of pumice-stone (rapilli) from eruptions of Vesuvius are observed almost all the way to the top.

The ascent, which should not be attempted without a guide, requires 4 hrs. (on donkey-back 3 hrs.; donkey and guide 5 fr.; provisions advisable). The guides should be expressly directed to conduct the traveller to the highest peak crowned by the ruined chapel of St. Michael, which commands an uninterrupted panorama. Otherwise they ascend another peak, with extensive deposits of snow, the view from which is partly intercepted by the higher summit. A very steep path, destitute of shade, ascends directly from the park of Quisisana in 3 hrs. The more usual route leads by *Pimonte* (see above), where the ascent proper begins. The last ½ hr. must be accomplished on foot. Descent to Castellammare or Vico Equense (see below), in 2 hrs. The traveller should start early, so as to return to Castellammare before dusk. The excursion may also be made from Amalfi, from Vico Equense, or from Sorrento. From Amalfi it is more toilsome than from Castellammare.

The \*\*ROAD FROM CASTELLAMMARE TO SORRENTO (10 M.; on foot in 3½-4 hrs.; by carriage in 1½-2 hrs., tariff, p. 154) is one of the most beautiful excursions in this delightful district. We pass below the monastery of S. Maria a Puzzano (see above) to the *Capo d'Orlando*. The three rocks on the coast are called *I Tre Fratelli*. We next reach (3½ M.) *Vico Equense* (*Pension Savarese*, 5½-7 fr.), a town with 12,000 inhab., situated on a rocky eminence, the ancient *Vicus Æquensis*. Vico was erected by Charles II. on the ruins of the ancient village, and was frequently visited by him.

The Cathedral contains the tomb of the celebrated jurist Gaetano Filangieri (d. 1788). In the *Villa Giusso* are several modern works of art. [A new road leading from Vico Equense over the mountains to the S., is almost completed as far as S. Maria a Castello (p. 161), above Positano.]

Beyond Vico is a deep cutting, crossed by a bridge. On the right we next observe *Marina di Seiano*, a village with a handsome campanile, beyond which the road ascends between vineyards and olive plantations on the slope of the *Punta di Scutolo*. After having rounded this promontory, the road descends towards Meta, and the view changes. Before us stretches the famous *Piano di Sorrento*, a plain sheltered by the surrounding mountains, and intersected by numerous ravines, remarkable for its salubrity and its luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This has been a favourite retreat of the noble and the wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others frequently resided here, and at the present day visitors of all nationalities are met with. The space is limited, and the villages are neither large nor handsome, but the district generally is pervaded with an air of peaceful enjoyment.

**Meta** (*Hôtel de Meta*, with garden, new, first-class; *Trattoria della Villa di Sorrento*, tolerable) is a town of 8000 inhab., with two small harbours. The modern church of the *Madonna del Lauro*, on the high-road, occupies the site of a temple of Minerva. (Route to Camaldoli di Meta, see p. 160; a new road from Meta over the mountains to Positano is also being made.)

The *Ponte Maggiore* leads across the deep ravine of Meta. We next reach *Carotto*, a large village, extending in nearly a straight line from the hills on the left to the *Marina di Cassano* on the right. Then *Pozzopiano*, surrounded by beautiful orange gardens, and lastly *Sant' Agnello*,  $\frac{1}{4}$  M. from Sorrento (\**Albergo della Cocumella*, on the quay, with beautiful view, quiet, pension 5-7 fr.). The road then passes the (l.) *Villa Guarracino*, now *Hôtel Bellevue* (see below), and (r.) the *Villa Rubinacci* or *Rotonda*, traverses the long suburb, and soon reaches the *Piazza of Sorrento*.

**Sorrento.** — **Hotels.** \**LA SIRENA*, \**HÔTEL TRAMONTANO*, \**ALBERGO DEL TASSO*, all three belonging to *Signor Tramentano*, situated between the small and the large Marina, on an abrupt rock rising from the sea, and much frequented by English travellers; \**VITTORIA*, charmingly situated above the small Marina, entered from the market-place; high charges at all these during the season: D. 5 fr., pens. 12, for longer periods 10 fr. per day. A little more to the E. of the small Marina, \**HÔTEL BRISTOL* (formerly *S. Severina*), R. from 2½, pension 7-9 fr., belonging to the brothers *Piorentino*, proprietors of the *Hôtel Vittoria*, with several dependencies. — In the same situation, \**HÔTEL & PENSION LORELEI* (*Villa Piccola Sirena*), pens. 7 fr., for stay of more than two days 6 fr., well spoken of; \**HÔTEL D'ANGLETERRE & VILLA NARDI*, D. 4, pens. 7-10 fr.; *HÔTEL DE BRETAGNE*, *Mrs. Lawrence*, in the *Ville Maco*, pens. 5-6 fr. All these situated in gardens, have private stairs descending to the sea and small

bathing-establishments (also warm baths), and command magnificent views of the bay. Previous enquiry as to charges had better be made. A room towards the N. with a balcony and unimpeded view should be obtained if possible. — To the E. of the town, *ALB. DELLA COCUMELLA*, see p. 156. — The *locandas* of the E. suburb are unpretending: \**VILLA ATTANASIO*, moderate; adjacent, *ROSA MAGRA*, R. 1½ fr. (rooms only at these). — Whole villas and furnished apartments may also be procured for a prolonged stay. (Information at the larger hotels.)

*Trattoria della Villa di Sorrento*, in the E. suburb, on the road to Meta, unpretending. — *Caffè Europa*, in the Piazza. — In the Piazza is also the *Circolo di Sorrento*, a club with reading-room, etc., to which strangers are admitted gratis for a week (tickets at the hotels), per month 5 fr.

*SEA-BATHS* on the *Piccola Marina*, ¾ M. distant, ½ fr. — *PHYSICIAN*, *Dr. L. Galano* (enquire at the *Farmacia Griffo*, Corso Duomo).

*BOATS, CARRIAGES, and DONKEYS* may be hired at the hotels at fixed charges, but these rates may generally be reduced by treating directly with the boatmen and drivers. Fees extra. *Boats* (mostly at the *Piccola Marina*) 1-1½ fr. per hour; to Capri with 2 rowers 6-8, 3-4 rowers 12, 5-8 rowers 16 fr.; to Castellammare about the same. *Donkeys* and carriages in the piazza: donkey generally 1 fr. per hour; for excursions of 2-3 hrs. 2-2½ fr., and trifling fee to attendant; to Scariatojo (p. 179) 2-3 fr. and fee. *Carriage* to Massa Lubrense and back, with one horse 2-3, with two horses 3-4 fr.; to S. Agata via Massa and back 5-6 or 7-8 fr.; to Castellammare, with two horses, 6 fr. and fee of 1 fr.

*BANKER*. *A. Falangola* (wine and fruit dealer, branch in Naples).

*SILK WARES* (in imitation of the Roman), *INLAID WOOD* ('tarsia'), and *WOOD CARVING*, are good and cheap at Sorrento. The tarsia work has lately become one of the staple products of the place, employing no fewer than 500 workmen. The quantity exported is valued at 150,000 fr. per annum. The chief depôts of these articles, which are well adapted for souvenirs and presents, are kept by *Luigi Gargiulo & Figlio* (also silk wares), in the Corso Principe Umberto; *Michel Grandville*, Strada del Tasso; *Gius. Gargiulo & Co.*, in the same street. The oldest firm of silk-mercers is *Casola*, in the Piazza; other good houses are the *Fratelli Miccio*, Strada del Tasso, *Maresca* ('Aux deux Passages'), on the road to Massa, etc.

*Sorrento*, the ancient *Surrentum*, a small town with 7500 inhab., and the residence of a bishop, lies amid luxuriant lemon and orange-gardens on rocks rising precipitously from the sea, and is enclosed on the other sides by deep ravines which popular superstition has peopled with dwarfs (*monacelli*). The E. ravine, by which the traveller arriving from Meta crosses from the suburb to the Piazza, terminates in the *Piccola Marina*, or small harbour. The W. ravine opens into the *Marina Grande*, or large harbour, where there are numerous fishing-boats and a ship-building yard. During the middle ages Sorrento carried on a considerable trade. Its walls and towers have long since fallen to decay; and nothing remains of the Roman *Surrentum* except a few fragments and sub-structures, which have been dignified with such names as the 'Temple of Neptune', 'Amphitheatre', and 'Villa of Pollius Felix'. At the entrance to the cathedral (about 5 min. walk from the market-place, by a chapel on the left) are several ancient bas-reliefs and inscriptions.

*Torquato Tasso*, the poet (b. 1544, d. at Rome 1595) was a native of Sorrento. A marble statue of the poet has been erected in the Piazza. The house in which he was born, together with

the rock on which it stood, has been swallowed up by the encroaching sea; its ruins are still visible beneath the clear azure flood below the *Albergo del Tasso*. The residence of his attached sister *Cornelia*, however, is still pointed out (*Pal. Sersale*, *Strada S. Nicola*), where, after a glorious but chequered career, he was received by her, disguised as a shepherd, in 1592.

The small *Giardino Pubblico*, opposite the *Hôtel Tramontano*, commands an unimpeded view of the sea.

Sorrento is admirably adapted for a summer residence on account of its cool northern aspect. It is chiefly frequented during the bathing-season. Visitors generally bathe in the morning, devote the hot part of the day to the 'dolce-far-niente', make short excursions in the beautiful environs late in the afternoon, and after sunset lounge in the *Piazza*.

As most of the neighbouring roads run between high garden walls, and are very dusty in summer, there is a great lack of walks. The most popular is the \**Massa Road* (see below), which is frequented in the evening by numerous carriages, riders, and walkers. The traveller is also recommended to visit some of the villas, most of which command beautiful views: thus, *Villa Correale* or *La Rota*, *Villa Majo*, and *Villa Massa*, all on the coast, to the N.E. of the town. (Application is made to the porters,  $\frac{1}{2}$  fr.; many of the villas are to let.)

EXCURSIONS BY BOAT are very pleasant. Thus (there and back in  $1\frac{1}{2}$ -2 hrs., with one rower 2fr.) to *Capo di Sorrento*, at the W. end of the bay, opposite the *Punta di Scutolo* (p. 156) to the S.W., passing between cliffs where remains of Roman masonry, baths, and a so-called temple of *Hercules* are visible. The traveller should not omit to row into the large ancient piscina, now called *Bagno della Regina Giovanna*. A trip by boat to *Meta* (p. 156), where there are several fine grottoes in the lofty cliffs of the coast (*il Pecoriello*, *la Piccola Azzurra*, etc.), may be made in the same time and at the same cost.

The \*\*ROAD TO MASSA ( $3\frac{1}{4}$  M.), like that from *Castellammare*, of which it is a continuation, commands a series of beautiful views. A few hundred yards beyond the last houses of Sorrento it crosses the ravine of *La Conca* by a bridge. To the left,  $\frac{1}{4}$  M. farther, the 'Strada Capodimonte' ascends to the left (to the *Deserto*, see p. 159). The road skirts the base of the *Capodimonte*, which has for ages been a famous point of view, and commands retrospectively nearly the same prospect. It then ascends the *Capo di Sorrento*, where the *Villa Correale* is situated (to let). About  $2\frac{1}{4}$  M. from Sorrento we reach *Villazzano*, a group of houses at the foot of the telegraph hill (p. 160), which the road makes a bend to avoid. A magnificent view towards *Capri* is now suddenly disclosed. On the right is the rocky islet of *Lo Vervecce*. About 1 M. farther we reach the town of *Massa Lubrense* (a café at the entrance), with

8500 inhab., overshadowed by the castle of S. Maria. On the coast are the remains of a Roman aqueduct and other antiquities. The church of S. Francesco is said to occupy the site of a temple of Juno. On 15th Aug. a festival which attracts the inhabitants of the whole neighbourhood is celebrated here annually.

From Massa we may proceed in  $\frac{3}{4}$  hr. by *S. Maria* to the village of *Termini*, to which a very beautiful road also leads from Sorrento past the suppressed monastery of *S. Francesco di Paola* (admirable views). *Termini* lies at the foot of the *Monte S. Costanzo*, the highest point of the outer part of the peninsula (a fine point of view; ascent somewhat fatiguing; a hermit at the top). Beyond *Termini* the road gradually descends to the *Punta di Campanella*, the extremity of the peninsula,  $1\frac{3}{4}$  hr. from Massa. This was the ancient *Cape of Minerva*, so named after a temple which is said to have been erected here by Ulysses in honour of that goddess. The promontory owes its modern name to the bells of one of the watch-towers erected along the coast by Charles V. as a protection against pirates. So lately as the beginning of the 19th cent. numerous inhabitants of the Italian coast were carried off as slaves by barbarian marauders. From this sequestered spot, which is crowned with a *Lighthouse* and overgrown with olives and myrtles, we enjoy a magnificent distant view of the sea, the coast, and the island of Capri, 3 M. distant. Beyond the lighthouse are considerable remains of a Roman villa. (Donkey from Massa to the *Punta Campanella*, the summit of the Mte. S. Costanzo, and back by *Termini* about 5 fr. — Those who make the excursion from Sorrento to the *Punta Campanella* should allow for it 7-8 hrs. in all.)

From *Termini* the traveller may descend to the S. to *Nerano* and the *Marina del Cantone*, whence the ruins of *Crapolla*, 2 M. to the E., may be visited by boat. On this trip we obtain a beautiful view of the three *Islands of the Sirens*, also called *I Galli*, fortified in the middle ages, but now deserted. At the landing-place of *Crapolla* we observe remains of a wall with a fountain in the centre, and traces of an aqueduct; higher up the hill are the ruins of the monastery and early-Romanesque basilica of *S. Pietro*, the eight marble and granite columns of which are probably derived from some ancient temple. The interior of the church shows traces of frescos. Good walkers may ascend from this point to *S. Agata* (p. 160) and return thence to Sorrento.

In fine weather a boat may be taken from Massa to *Capri* (4 fr.; two rowers).

THE HEIGHTS ABOVE SORRENTO afford many fine points of view, the paths to which are generally steep, narrow, and viewless, and most conveniently reached on donkey-back. Walking is, however, not unpleasant in the cool season.

A very favourite point is the *Deserto*,  $1\frac{1}{4}$ - $1\frac{1}{2}$  hr. from the Piazza of Sorrento. The carriage-road leads by Massa Lubrense and *S. Agata* (p. 160; carriages, p. 157). Walkers and riders leave the Massa road, and ascend to the left by the *Strada Capodimonte* (p. 158). Beyond (3 min.) the second bend we take the *Strada Priora* to the left. Farther on (10 min.) we avoid the *Crocevia* road to the left and go straight on between garden-walls. In  $\frac{1}{4}$  hr. we turn to the left to *Priora*, which we reach after an ascent of 5-10 min.; we now pass through a gateway, cross the *Largo Priora*, the small piazza in front of the church, to the left, turn to the right opposite the *Campanile* (and again to the right), and follow the paved path. The red building on the hill before us is the *Deserto*,  $\frac{1}{2}$  hr. from *Priora*. — The *\*Deserto* is a suppressed monastery, in which an establishment for



destitute children has recently been fitted up by monks. In return for the refreshments offered to visitors, a contribution to the funds of the institution is expected. The roof of the building commands a charming prospect of both bays, and the island of Capri; in front of the latter rises the hill of S. Costanzo (p. 159), to the left of which is the solitary little church of *S. Maria della Neve*. — From the Deserto we proceed to the E. to the neighbouring village of *S. Agata*, the cathedral of which contains a high-altar of inlaid marble. An important festival is celebrated here on August 15th. A new carriage-road, commanding fine views, leads from *S. Agata* to *Massa Lubrense* (p. 158). The descent thence to Sorrento through the beautiful chestnut wood of *La Tigliana* is very steep.

Another interesting excursion is to the **Telegrafo**, an optic telegraph on a somewhat steep hill, communicating with Capri,  $2\frac{1}{2}$  M. to the W., and commanding an admirable view. The route to it is the same as to the Deserto as far as where the road to Priora diverges to the left (30 min.). From that point we proceed in a straight direction to (10 min.) a guard-house of the Uffizio Daziario of *Massa Lubrense*, about 30 paces beyond which we enter the second gate on the right leading through the yard of a cottage (2-3 soldi). In 6 min. more the path leads in a straight direction to the telegraph. — At the foot of the hill lies the **\*Valle delle Pigne**, which derives its name from a number of handsome pines. The view of Capri hence is justly celebrated. Quails are captured here and in other parts of the peninsula of Sorrento, and in the island of Capri, in large numbers in May, June, September, and October, affording considerable profit to the inhabitants.

An admirable survey of the Piano di Sorrento is afforded by the **\*Piccolo S. Angelo**,  $1\frac{1}{2}$  hr. to the S.E. of Sorrento. The route ascends from the Piazza of Sorrento along the E. margin of the E. ravine, passing *Cesarano* and *Baranica*. At the top is a deserted cottage. From this point over the hill of the *Torre di Sorrento* to *S. Agata* (see above)  $1-1\frac{1}{2}$  hr.

The **Conti delle Fontanelle**, a chain of hills  $1\frac{1}{2}$  hr. to the E. of Sorrento, the path to which diverges to the right from the *Meta* road by the white summer-house of the *Villa Cacace* between the villages of *Pozzopiano* and *Carotto*, command a survey of the bays of Naples and Salerno. Having reached the top of the hill, we proceed to the left by a footpath leading in  $\frac{1}{4}$  hr. to the *Arco Naturale*, a natural rocky archway on the S. coast, which was partly destroyed in 1841. We may now ascend hence to the **\*Telegrafo di Marecoccolla**, the hill to the W., and an admirable point of view.

Above *Meta* (p. 156) lies the suppressed monastery of **\*Camaldoli di Meta**, now a country-seat of the Conte Giusso, commanding an excellent view. It is reached in  $2\frac{1}{4}$  hrs. from Sorrento: dusty road to *Meta*  $3\frac{1}{4}$  M.; ascend to the right to *Arbore* or *Alberi*,  $\frac{1}{2}$  hr.; turn to the right beyond the village, and in 20 min. more the yellow building is reached. As the view is finest towards sunset, the excursion should not be made at too early an hour (gardener  $\frac{1}{2}$ -1 fr.)

A fatiguing, but interesting excursion is the ascent of the **Vico Alvano**

(1600 ft.), the path to which also diverges from the Meta road by the above-mentioned Villa Cacace. Is then crosses the heights of the *Conti di Geremenna*. (From Sorrento, there and back, 6-7 hrs., with guide.)

We may also walk in 2 hrs. by *Meta*, *Arbore* (see p. 160), *Fornacelle*, and *Preazzano* to the village of *S. Maria a Castello*, where from a projecting rock a view is obtained of *Positano*, 2000 ft. below, to which a path descends in steps. On 15th Aug., the occasion of a great festival at *Positano* (comp. p. 178), many visitors ascend from Sorrento to *S. Maria* for the sake of seeing the illumination below; after which, however, they have to return in the dark by a bad road.

### Capri.

*Comp. Map, p. 154.*

From Naples to Capri. STEAMBOATS (viâ Sorrento) of the *Società Napoletana di Navigazione* (office, Marina Nuova 14) ply to Capri daily, leaving the steps of *S. Lucia* (p. 35; Pl. E, 6) at 8 or 9 a.m. In bad weather the boats do not sail at all. — After touching at Sorrento (1 $\frac{1}{4}$  hr.), the steamer proceeds direct to the Blue Grotto. After visiting the latter, the passengers are then conveyed to the Marina of Capri, arriving about 12 or 12.30. The vessel starts again about 3 p.m. and reaches Naples about 6 p.m. Fare to Capri (1886), 6 fr.; return-ticket, available for three months, 10 fr. Embarcation and landing at Naples and at Capri 30 c. each person (50 c. usually demanded); boat into the Blue Grotto 1 $\frac{1}{4}$  fr., paid on board the steamer on returning. — Unless the traveller is much pressed for time, this is a most unsatisfactory mode of visiting beautiful Capri, as, in addition to the Blue Grotto, he will barely have time to visit the Villa of Tiberius. The view from the latter, moreover, is far less attractive in the middle of the day than by evening light. One whole day at least should be devoted to the island, as there are many other beautiful points besides the two just mentioned.

As the trips of the steamer are neither very regular nor punctual (the weather, number of passengers, etc., often deciding the question), enquiry on this subject should be made at the hotels, or, better still, at the offices mentioned above. It should also be observed that when the wind is in the E. or N. the Blue Grotto is not accessible — a fact, however, which the captain of the steamer is careful not to mention. On such days, moreover, the roughness of the water is apt to occasion seasickness.

A small LOCAL STEAMER (*Corriere di Capri*) also plies daily between Naples and Capri when the weather allows, leaving Capri on Mon. and Frid. at 8 a.m. and Naples (*Immacolatella*; Pl. 24; F, 5) on Tues. and Sat. at 2 or 3 p.m. (single fares 3, 2, or 1 $\frac{1}{2}$  fr.; first-class return, available for a week, 5 fr.). A MARKET BOAT also plies between Naples and Capri, starting in summer on Mon., Wed., and Frid., returning the same day; in winter leaving Naples on Mon. and Frid., returning on the following days. The length of the passage depends of course on the weather (3-4 hrs.; fare 1 fr.). It generally starts from the Porta di Massa, by the Molo Piccolo (Pl. F, 5) at Naples, at noon. As, however, the sailing of this boat is very irregular, intending passengers should make enquiry at the agent's, *Gius. Morgano*, Porta di Massa 4.

From Sorrento to Capri. STEAMBOAT (see above), starting from the Piccola Marina. — By SMALL BOAT the passage takes 2-2 $\frac{1}{2}$  hrs. (fares, see p. 157). A four-oared boat for the excursion to Capri and Amalfi costs 30-40 fr., the night being spent at Capri. Fine weather is indispensable, but a perfect calm is neither necessary nor desirable. — The cheapest way of reaching Capri from Sorrento is by the *Barca Postale* (rowing-boat) of *Salvatore Ruocco* starting from Capri every morning at 4 o'clock, and returning from the Piccola Marina at Sorrento at 10.30 (fare, with luggage, 2 fr.).

Order is now well maintained at the landing-place at Capri, and the begging nuisance has greatly abated. One soldo is sufficient payme<sup>t</sup> for assistance rendered to passengers on landing.

**Disposition of Time.** For steamboat-passengers, see p. 161. Travellers who make the excursion from Sorrento by small boat and desire to return on the same day (which, however, is not advisable) had better first visit the Blue Grotto, then order dinner at one of the inns on the Marina, ascend to Capri and go direct to the *Punta Tragara*, or the *Villa di Tiberio* if time and energy permit, and finally return direct to the beach. — Those who spend the night on the island can of course accomplish all this with greater leisure. On the following morning they should then descend (20 min.) to the *Piccola Marina* on the S. side of the island, and take a boat to the *Green Grotto* ( $1\frac{1}{2}$  fr.;  $1\frac{1}{2}$  hr. there and back); or, still better, perform the *Giro* of the whole island by boat (3-4 hrs.). — If a longer stay be made, *Anacapri* may also be visited, and *Monte Solaro* ascended. The advice in the visitors' book at Pagano's hotel should in any case be taken to heart: '*Ne quittez pas la Grotte d'Azur sans voir Capri!*'

**Hotels in Capri.** *At the Marina:* \*HÔTEL DU LOUVRE (*Stanford*), admirably situated on a height a little to the W. of the landing-place, with baths; \*HÔTEL DE LA GROTTE BLEUE, adjacent, with a terrace commanding a beautiful view, pens. 6 fr., less for a prolonged stay; GRAN BRETTAGNA, D.  $8\frac{1}{2}$  fr., lunch 8, R.  $2\frac{1}{2}$ , B.  $\frac{3}{4}$ , L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$ , pension 6-7 fr.; HÔTEL AND RESTAUR. SUCCURSALE PAGANO, both close to the landing place. — *In the Village of Capri:* \*ALBERGO QUISISANA (omnibus at the station), on the way to the Certosa (see p. 163), an excellent house, pension 7-9 fr.; \*HÔTEL D'ANGLETERRE, on the road from the Marina, just outside the village of Capri, fine views, pens. 6-8 fr.; \*ALBERGO PAGANO (*Vittoria*), on the road to Quisisana, pension 6 fr.; the garden contains a handsome palm-tree. — HÔTEL DE FRANCE, to the left of the Piazza, higher up, at the foot of the castle to the E., with small garden and dependency, fine view, unpretending, moderate, pension 6 fr. and less; HÔTEL-PENSION FARAGLIONI, in the same road, nearer the Piazza, mediocre. — WINE, BEER, etc.: *Café Hidigeltgi* (*Pompeiano*), next the Pagano, good and moderate; *Café al Vermouth di Torino*, in the Piazza, a favourite resort; *Café des Deux Golfes*, with view-terrace. — PHYSICIAN: *Dr. Hildebrandt*, Villa Giardini, near the Piazza.

**Carriages.** From the Marina: to the village of Capri with one horse 2 fr., there and back, with stay of 1 hr., 3 fr.; with two horses, 3 and 5 fr.; to Anacapri, with one horse, 4 fr., there and back, 5 fr., with two horses, 6 and 8 fr. From the village of Capri to Anacapri, with one horse, 2 fr., there and back, 3 fr., with two horses, 5 fr.

**Donkey** from the Marina to the village of Capri  $1\frac{1}{4}$ , Horse  $1\frac{1}{2}$  fr., in the reverse direction  $\frac{3}{4}$  or 1 fr.; to the Villa di Tiberio and back  $2\frac{1}{2}$  or 3 fr.; to Anacapri  $1\frac{1}{2}$  and 2 fr., back  $\frac{1}{2}$  and 1 fr. extra; from the village to Anacapri and back,  $1\frac{1}{2}$  and 2 fr. — *Guides* are quite unnecessary unless time is very limited. A boy to show the way may be engaged for several hours for  $1\frac{1}{2}$ -1 fr.

**Boats** (bargaining necessary) about  $1\frac{1}{2}$  fr. per hour; trip to the Blue Grotto, see p. 166; 'giro', or tour of the island (p. 166), 6-8 fr. To Sorrento, see p. 157; the hotels Quisisana and Pagano possess in common a very comfortable boat for 8 pers., which is hired for the trip to Sorrento with six rowers for 14 fr.; boats with four rowers for smaller parties are also provided (8 fr.). — The *Piccola Marina* on the S. side of the island, where the Green Grotto is situated, is reached in 20 min. (starting from the Piazza at Capri we diverge after 7 min. to the right from the road to Anacapri by a white house, and immediately turn to the left and pass under the road). Boat hence to the Green Grotto and round the E. end of the island to the Marina about 4 fr.

**Capri**, the ancient *Capreae* ('island of goats'), is a small, mountainous island of oblong form. Its picturesque outline forms one of the most charming points in the view of the Bay of Naples. The highest point is the *Monte Solaro* on the W. side, 1980 ft. above the sea-level; towards the E. huge cliffs, about 900 ft. in height, drop abruptly from the sea. Boats can land safely at two places only.

The island contains about 4500 inhab. and two important villages only, those of *Capri* and *Anacapri*. The inhabitants, who support themselves chiefly by agriculture and fishing, still retain some old peculiarities of habits and costume. One of their chief pursuits is coral-fishing, in which many of them are engaged in summer on the African coast. The island yields fruit, oil, and excellent red and white wines in abundance. The indigenous flora comprises 800 species.

The island first came into notice under Augustus, who showed a great partiality for it, and founded palaces, baths, and aqueducts here. Tiberius erected twelve villas, in honour of the twelve gods, in the principal parts of the island, the largest of which was the *Villa Jovis* (Tacit. Ann. iv. 67), after he had surrendered the reins of government to Sejanus and retired hither (A.D. 27). He remained here almost uninterruptedly till his death in 37, even after the fall of Sejanus in 31. Exaggerated accounts are given of the cruelty and profligacy of the emperor, even towards the close of his career. The tranquillity and inaccessibility of the island, as well as the geniality of the climate, were the attractions which induced him to spend so many years in it. Considerable remains of the buildings of Tiberius are still extant.

In 1808, during the Napoleonic wars, Capri was captured by the English under Sir Sidney Smith, fortified, and converted into a miniature Gibraltar. Sir Hudson Lowe was afterwards the commandant. In Oct. 1806, however, the island was recaptured by the French under Lamarque by a brilliant coup-de-main.

The *Marina Grande*, or principal landing-place, where the steamers and most of the small boats land their passengers, is on the N. side of the island, where there are several hotels (p. 162), and a number of fishermen's cottages. Two routes ascend hence to the village of Capri. The new carriage-road leads to the right (W.) and ascends past the hotels and the old church of *S. Costanzo* in windings ( $\frac{1}{2}$  hr.). The shorter, but steeper path to the left (E.) ascends in steps. Both are destitute of shade and are far from pleasant in the middle of the day.

Capri (460 ft.), the capital of the island, with 2500 inhab., lies on the saddle which connects the E. heights of the island (*Lo Capo*) with the western (*Mte. Solaro*), and is commanded by two lower hills (*S. Michele* and *Castiglione*) crowned with dilapidated castles. Nearly in the centre of the village is the small Piazza. To the S. of it (5 min.) is the *Certosa*, founded in 1371, now a barrack.

Leaving the Piazza by a vaulted passage to the left of the flight of steps opposite the campanile, then turning to the right and passing the hotels of Pagano and Quisisana, and turning to the left again (the path straight on leads to the *Certosa*), we are led by a path which ascends slightly the greater part of the way to the (20 min.) \**Punta Tragara*, the S.E. promontory. This point commands a picturesque view of Capri and the S. coast, with three precipitous cliffs called the *Faraglioni*. On the summit of the one nearest the land are remains of a Roman tomb, and near the Punta are the remains of a Roman house, exhumed in 1885.

The E. promontory, called *Lo Capo*, is supposed to have

been the site of the *Villa Jovis*, to which Tiberius retired for nine months after the fall of Sejanus. This is a beautiful point of view ( $\frac{3}{4}$  hr. from the village of Capri). The path cannot be mistaken. From the Piazza we pass to the left through the archway bearing the sign of the *Hôtel de France* and follow the paved track, which soon ascends a little. It then becomes level, and at length skirts the slope to the right. On the right, a few minutes before reaching the last hill, we pass a clean tavern called 'Salto of Tiberio', after the rock (745 ft. above the sea) from which, according to a purely mythical story, the tyrant precipitated his victims. A projecting platform with a railing affords a view of the sea below. A good idea of the height of these rocks may be gained by dropping a stone over the railing and noting the time it takes to fall into the sea. — To the right are the remains of an ancient *Lighthouse* (\*View).

After a slight ascent we reach the \**Villa di Tiberio* (pronounced *Timberio* by the natives), part of the extensive ruins of which are now used as a cow-house. They consist of a number of vaulted chambers and corridors, the uses of which cannot now be ascertained. On the highest point is the small chapel of *S. Maria del Soccorso* (1050 ft.), with the cell of a hermit, who offers wine and for a trifling donation allows the visitor to inscribe his 'testimonium præsentis'. This point commands a noble prospect of the island and the blue sea, of the barren Punta di Campanella opposite, and the two bays; even Pæstum and the Ponza Islands (to the N.W.) are visible in clear weather.

In returning we take the path which diverges to the left by an unoccupied house on the road-side opposite a church and a little on this side of the *Hôtel de France*,  $\frac{1}{4}$  hr. from the Salto of Tiberio; we then cross gardens and fields in the same direction. In  $\frac{1}{4}$  hr. we reach the so-called *Val di Mitromania*, sometimes called *Matrimonio* by the islanders, a valley descending eastwards to the sea at the base of the *Tuoro Grande* or *Telegrafo*. To the left in this valley, 8 min. farther, and reached by a path which is rather rough towards the end, rises the \**Arco Naturale*, a magnificent natural archway in the rock, where we obtain a striking view of the imposing and rugged cliffs. A visit to the *Grotta di Mitromania* to which 130 steps descend, may be combined with this excursion. This grotto contained a shrine of Mithras, the 'unconquered god of the sun', whose cult was introduced to Rome from the East, and in the time of the later emperors spread through all the provinces of the empire. Roman remains may be seen in the cave.

The ruins on the *Tuoro Grande* are supposed to belong to the second villa of Tiberius. On the coast are numerous ruins under water; among others, to the S. of Capri, by the Camerelle, is a long series of arches, perhaps belonging to an ancient road.

FROM CAPRI TO ANACAPRI ( $2\frac{1}{4}$  M.). A road in long windings hewn in the rock, constructed in 1874, now supersedes the steep and fatiguing flight of 535 steps (to the foot of which 249 more ascended from the Marina) which used to form the chief approach to the higher parts of the island. This road commands beautiful views. Above it rise the ruins of the mediæval *Castello di Barrozza*, named after the pirate who destroyed it in the 16th cen-

tury. At the entrance to Anacapri is the *Albergo di Barbarossa* (see below). The road to the right leads into the village; that to the left to the Monte Solaro.

**Anacapri** (880 ft.; *Albergo di Barbarossa*, pension 5 fr., moderate and quiet, but small and not over comfortable; *Hôtel Bella Vista*, on the road, to the right, the residence of Dr. Cuomo; rooms and wine at the wine-dealer *Moll's*), the second village in the island, with 1800 inhab., is scattered over the lofty plain which slopes towards the W. On the left side of the street, before the church is reached, is the small *Caf  Barbarossa*. The tower of the church commands a fine view. There are Roman ruins in this neighbourhood also, particularly at the village of *Damecuta*, on the N.W. side, where a villa of Tiberius once stood. — Adjoining Anacapri is the pleasant village of *Caprile*.

The \***ASCENT OF MONTE SOLARO** (1 hr.) is recommended to tolerable walkers, as the mountain commands two beautiful and entirely different views, viz. that from the hermitage, and the panorama from the summit. The route, recently much improved and now practicable for riders, is easily found. By the above-named *Albergo di Barbarossa* at the beginning of Anacapri we follow the paved path to the left, and after 60 paces the footpath to the right, which passes the cypress-shaded cemetery. Beyond the cemetery we take the second path diverging to the left, which immediately afterwards turns to the right; 70 paces farther (10 min. from the *Albergo*) we turn to the left and ascend through a hollow. On the crest of the hill ( $\frac{1}{2}$  hr.) which connects the summits of *La Crocella* and Monte Solaro we pass through a gateway, and then follow the bridle-path to the right of the wayside shrine to the white wall of the \**Hermitage* (1624 ft; wine, for which Pater Anselmo, the hermit, expects a trifling fee), where a projecting platform commands a most picturesque view of the village of Capri and the whole of the beautiful island. After a fatiguing ascent of 15-20 min. more over debris we reach the summit of the \***Monte Solaro** (1980 ft.), which rises abruptly from the sea, on the S. side of the island, and is crowned by a ruined fort. The path to the right at the above-mentioned wayside shrine leads direct to the top. The view is superb, embracing Naples with the whole of its bay, as well as that of Salerno as far as the ruins of P stum. Towards the N. the Bay of Gaeta is visible, and towards the W. the group of the Ponza Islands. The spectator also obtains a survey of the chain of the Apennines, bounding the Campanian plain in a wide curve from Terracina, the Abruzzi, the Matese Mts., and extending S. (p. 10) to the hills of Calabria. Capri itself and the peninsula of Sorrento lie in prominent relief at the spectator's feet.

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**BLUE GROTTO.** — A visit to the Blue Grotto from the Marina at Capri, where suitable light boats will be found, occupies  $1\frac{1}{4}$ -2 hrs. The best light is between 10 and 12 o'clock. The authorised fare for the trip (there and back) is  $1\frac{1}{4}$  fr. for each person, but almost no boatman will undertake it without an additional fee of 1-2 fr. The skiffs are not allowed to take more than three passengers. If the wind blows strongly from the E. or N. access to the grotto is impossible.

The Blue Grotto is situated on the N. side of the island, about  $1\frac{1}{4}$  M. from the landing-place of Capri. The row along the base of the precipitous rocky shore is exceedingly beautiful. The sea swarms with gaily coloured sea-stars and jelly-fish, many of which float on the surface of the water. In  $\frac{1}{4}$  hr. we reach the ruins of the *Baths of Tiberius*, where a fragment of an ancient wall and part of a column in the water are to be seen, and in  $\frac{1}{2}$  hr. more we arrive at the entrance of the **\*\*Blue Grotto (*Grotta Azzurra*)**, which is scarcely 3 ft. in height. Visitors must lie down in the boat on entering. In the interior the roof rises to a height of 41 ft.; the water is 8 fathoms deep. Length of the grotto 175 ft., greatest width 100 ft. The effect of the blue refraction of the light on every object is indescribable, and at first completely dazzles the eye. Objects in the water assume a beautiful silvery appearance. One of the boatmen usually offers to bathe in order to show this effect, and is sufficiently rewarded with 1 fr., although he generally makes the exorbitant demand of 2-3 fr. Near the middle of the grotto, to the right, is a kind of landing-place, leading to a passage with broken steps, but closed at the upper end, once probably an approach from the land to the grotto, which was perhaps connected with the villa of Tiberius at Damecuta. The grotto, which was known to the ancients, fell into oblivion in the middle ages, but since 1822, when it was re-discovered by fishermen, it has justly been a favourite attraction.

Anacapri is reached by a tolerable path, beginning near the Blue Grotto, which before the construction of the new road formed one of the chief routes between that village and the Marina of Capri.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others are also well worth visiting. The **GIRO**, or **\*VOYAGE ROUND THE ISLAND**, occupies 3-4 hrs. (boats, see p. 162). Steering from the Marina towards the E., we first reach the *Grotta delle Stalattite*, with its stalactite formations. We then round the promontory of Lo Capo, and visit the *Grotta Bianca*, named like the others from its predominating colour. The most striking part of the trip is at the *Faraglioni* (p. 163), which rise majestically from the water. The central cliff is undermined by an imposing archway, through which the boat passes, but not visible from the land. We next pass the Piccola Marina (p. 162) and in 25 min. more reach the *Grotta Verde*, at the base of the Monte Solaro, a cavern of a beautiful emerald-green colour, and the most interesting after the Blue Grotto (best light about noon). The voyage hence round Ana-

capri to the Blue Grotto is less attractive, but this cavern may now be visited as an appropriate termination to the excursion (in which case a skiff for the grotto should be previously ordered to meet the traveller). Lastly we pass the lighthouse and several fortifications dating from the English occupation of 1808.

## 10. From Naples to Salerno, Paestum, and Amalfi.

*Comp. Map, p. 170.*

THE BAY OF SALERNO cannot indeed compete with the Bay of Naples; towards the S. its shores are flat and monotonous; but the N. side, where the mountains of the Sorrentine peninsula rise abruptly some thousands of feet from the sea, is replete with beauty and grandeur. Here are situated the towns of *Salerno* and *Amalfi*, conspicuous in the pages of mediæval history, and still containing a few monuments of their former greatness. Farther S., in a barren, desolate situation, are the temples of *Paestum*, usually the extreme point of the Italian peninsula visited by northern travellers. All these recall the golden period of Greek history and art more forcibly than any other localities in Italy.

This route may conveniently be combined with the preceding (p. 153) as follows: **FIRST DAY:** *La Cava* and *Salerno*. **SECOND DAY:** *Paestum*. **THIRD DAY:** *Amalfi*. **FOURTH DAY:** By boat to Positano or Scariatojo, and across the hills to *Sorrento* (or, better, by boat direct to Capri, and next day to Sorrento). **FIFTH DAY:** By the *Barca Postale* at noon to *Capri*. **SIXTH DAY:** Back to Naples by steamer. The passage across the mountains to Sorrento, as well as the excursion to Paestum, were formerly not unattended with danger from brigands, but these routes are now considered safe.

RAILWAY from Naples to *Salerno*, 34 M., in  $1\frac{3}{4}$ - $2\frac{1}{2}$  hrs.; fares 6 fr. 15, 4 fr. 30, 2 fr. 45 c. (Vietri is the station for Amalfi); to *Eboli*, 50 M., in  $2\frac{3}{4}$ - $3\frac{3}{4}$  hrs.; fares 9 fr. 5, 6 fr. 35, 3 fr. 65 c.

From Naples to *Pompeii*, 15 M., see R. 6. The train, after quitting the Bay of Naples, traverses the fertile plain of the *Sarno*. Cotton and tobacco are extensively cultivated here. 17 M. *Scafati*. The festival of the Madonna del Bagno takes place here on Ascension Day (see p. 29).

$19\frac{1}{2}$  M. *Angri*, near which Teias, the last king of the Goths, was defeated by Narses in 523, after having descended from Lettere on Monte Sant' Angelo to the plain. The district gradually becomes more mountainous, and the scenery is picturesque the whole way.

21 M. *Pagani*, with 13,000 inhabitants. In the church of S. Michele, under the altar of a chapel to the left of the choir, are preserved under glass the relics of Alphonso de' Liguori, born at Naples in 1696, bishop of S. Agata in 1762, and founder of the order of the Redemptorists, who died at Pagani in 1787, and was canonised by Gregory XVI. in 1839. The place contains nothing else to detain us. From Pagani to Amalfi, see p. 174.

$22\frac{1}{2}$  M. *Nocera de' Pagani*, a town of some importance but no great interest, near the ancient *Nuceria Alfaterna*, where Hugo de' Pagani, founder of the order of the Templars, and the painter Francesco Solimena were born, and where Paulus Jovius, the historian, was bishop. To the left of the line, above the exten-



sive Capuchin monastery, rise the ruins of the ancient *Castello in Parco*, the scene of the death of Sibylla, widow of King Manfred, after the battle of Benevento (1266). At the close of the 14th cent. the castle was one of the principal strongholds of the house of Anjou. Fine view from the summit. *Mater Domini*, a pilgrimage-resort near Nocera, is the scene of an important festival on 15th August. — Nocera is connected with *Codola* (p. 180) by a branch railway (3 M. in about  $\frac{1}{4}$  hr., fares 60, 40 and 30 c.).

On the right, shortly before the train reaches the small village of (25 M.) *S. Clemente*, we observe the ancient baptismal church of \**S. Maria Maggiore*, similar to *S. Stefano* in Rome. The basin in the centre is surrounded by eight granite columns, enclosed by a circular passage with sixteen pairs of handsome columns of pavo-nazzetto with rich capitals, all antique. The walls are decorated with frescos of the 14th century.

Beyond *S. Clemente* the line ascends considerably. On emerging from a cutting the train reaches —

28 M. *La Cava* (\**Albergo di Londra*, well-managed and often crowded in summer, though rather inconveniently situated, R. 3, B.  $1\frac{1}{2}$ , D. 5, pens. 10-12 fr.; \**Hôt. Vittoria*, prettily situated; \**Pension Suisse*, 5 fr. per day; *Hôt. Royal des Etrangers*, dépendance of the *Hôt. Vittoria* in Salerno, pens. 5 fr.; good furnished lodgings), officially called *Cava dei Tirreni*, situated in a charming valley, a favourite summer and autumn resort of the Neapolitans, and a good centre for excursions to Amalfi, Paestum, Pompeii, etc. (carr. according to tariff). It is, however, very hot and dusty in summer. The town consists of a long street with arcades, leading from the station to the Piazza, where a church and a large fountain are situated. Pop. of the 'commune' 21,000.

\*EXCURSION TO CORPO DI CAVA,  $\frac{1}{4}$  hr. to the S.W., situated on a wooded height, very pleasant, especially on a summer afternoon (donkey  $1\frac{1}{2}$ -2 fr., there and back 2-3 fr.; carriages may also be hired). Leaving the Piazza we ascend the road to the left by the church. After 5 min., when the road turns to the right round the public garden, we ascend by the shorter path to the left by a church, and farther on between walls, past the red-painted tobacco manufactory, to *S. Giuseppe*, a church with a few houses. Here we again quit the road, which goes to the right, and follow the path to the left. It descends, crosses a ravine (beyond the bridge a small church to the left), and again gradually ascends, commanding a view of the village to the right. For a time the path is enclosed by walls, but a view is soon obtained of the valley of La Cava to the left, and, higher up, of the Bay of Salerno. In  $\frac{1}{2}$  hr. (from *S. Giuseppe*) we arrive at the church of *Pietra Santa* (so called from a rock in front of the high-altar, on which the pope sat in 1816), whence a fine view is obtained of the mountain slopes of Cava, studded with numerous white houses, and the Bay of Salerno to the right. In the narrow valley about twenty mills are propelled by the brook. The slender round towers on the hills about Cava are erected for the capture of wild pigeons in October. Beyond *Pietra Santa* we skirt the wood for 8 min. and reach the high-road, which soon afterwards crosses the viaduct to *Corpo di Cava*. Here the road divides, leading to the village to the right, and to the monastery in 5 min. towards the left.

The village of *Corpo di Cava* (\**Michele Scapolatiello* and *Ferdinando Adinolfi*, both rustic) stands on the rock against which the monastery is built,

above a beautiful narrow valley with several *milla*. The air is pure and the situation beautiful, so that travellers often make a prolonged stay here.

The famous Benedictine abbey of *La Trinità della Cava*, founded in 1025 by Waimar III., a Lombard prince of Salerno, is now condemned to dissolution, but still contains a few monks. The Church (with two ancient sarcophagi at the entrance) contains the tombs of S. Alferius, the first abbot, of Queen Sibylla, wife of Roger, who died at Salerno, and of several anti-popes, among whom was Gregory VIII. The organ is one of the best in Italy. — The *Archives* of the monastery (shown in the forenoon only) are of great value, and contain a number of important documents on parchment in uninterrupted succession; the catalogue comprises 8 vols. Among the valuable MSS. are the *Codex Legum Longobardorum* of 1004, a prayer-book with miniatures of the school of Fra Angelico da Fiesole, the Latin *Biblia Vulgata* of the 7th cent., etc. The small *Pisacolecca*, or picture-gallery, contains two fine altar-pieces of the early Umbrian school (Resurrection and Adoration of the Magi), revealing the influence of Raphael. — We may return by the *Bonea*, a grotto containing a small waterfall.

The train now traverses a beautiful district, and soon affords a view of the Bay of Salerno; in 10 min. it reaches —

30½ M. Vietri, charmingly situated, with several villas. Pop. 9000. Above the town a promenade, commanding beautiful views, has lately been constructed.

Passengers may alight here and take a carriage (drive of ½ hr.) down to Salerno (2 fr., single seat ½ fr.). The road descends, commanding a view of the sea, and affords a pleasant walk. High above, along the rocks of *Monte Liberatore* to the left, runs the railway. Carriage to Amalfi (p. 175) less expensive here than at Salerno (a drive of 2-2½ hrs.; with one horse 4, with two 6, with three 9-10 fr., and fee of 1 fr.; one-horse carr. to Amalfi and thence to Salerno 6 fr. and fee of 1 fr.).

The railway, supported by galleries, and passing through four tunnels, the last of which penetrates the castle-hill, descends rapidly hence to Salerno.

34 M. Salerno. — The *Railway Station* lies at the E. end of the town, a considerable way from the principal hotels.

*Hotels.* *HÔTEL VITTORIA*, ½ M. to the W. of the town, on the road to Vietri, the farthest from the station, R. 3, B. 2, D. 5, L. and A. 2 fr.; *HÔTEL D'ANGLETERRE*, on the Marina, R., L., & A. 3½, D. 3½ fr., well spoken of. — *ALBERGO AMERICANO* and *ALBERGO DI PACELLA*, also on the Marina, unpretending (charges according to bargain).

*Cafés.* Several on the quay, now the *Corso Garibaldi*. \**Trattoria Roma*, unpretending and moderate, good red wine.

*Sea-Baths* near the Marina, similar to those at Naples (p. 25).

*Carriages.* From the railway to the town with one horse 50 c., with two horses 1 fr.; at night 70 c. or 1½ fr.; one hour 1 or 2 fr., at night 1½ or 2½ fr. — For drives in the neighbourhood a previous agreement should always be made, gratuity included, although even in this case 1-2 fr. above the fare is always expected. To Amalfi with one horse 6-8, with two horses 8-10 fr. — Single travellers may avail themselves of one of the swift but uncomfortable *corricoli* (two-wheeled, rustic vehicles; driver stands behind the passenger), but a stipulation should be made that no second passenger be taken up by the way; to Amalfi (*tutto compreso*), according to circumstances 2½-4 fr.

*Rowing or Sailing Boat* (according to bargain) 1-1½ fr. per hour. Boat to *Pestum* 20-25, to Amalfi 8-10 fr., according to the number of rowers.

*Popular Festival* on the eve and day of St. Matthew, 20th-21st Sept., with fireworks and illumination, which are best seen from a boat (4-5 fr.).

*Salerno*, the ancient *Salernum*, delightfully situated at the N. extremity of the bay, and bounded on the E. by fertile

plains, is the seat of the local government and of an archbishop, and the chief residence of the numerous local aristocracy. Pop. 20,000, of the commune 31,200. The old town, rising on the slope of the so-called Apennine, with narrow and irregular streets, recalls the 9th and 10th centuries, when the Lombards occupied it, the 11th cent. when it belonged to the Normans, and lastly the period when the houses of Hohenstaufen and Anjou were masters of the place, and when Salerno enjoyed the reputation of being the greatest medical school in Europe.

The *Marina*, or quay,  $1\frac{1}{2}$  M. in length, called the *\*Corso Garibaldi*, affords a beautiful walk, especially on summer evenings. The once excellent harbour is now choked with sand. At the W. end of the town is a large new *Theatre*, with some flower-beds adjacent. Nearer the E. end of the Marina are the post-office and the monument of *Carlo Pisacane*, Duke of S. Giovanni, 'precursore di Garibaldi', a Genoese, who participated in the attempts to revolutionise Italy in 1857, landed in Calabria, and perished while attempting to escape. The large building between the two sentry-boxes, about 100 paces farther, is the *Prefettura*, past which a narrow street to the left leads to the —

**\*CATTEDRALE S. MATTEO**, erected in 1084 by Robert Guiscard, and adorned with works of art from Pæstum. The restoration of 1768 has deprived the edifice of much of its simple grandeur, but it still merits a visit. The steps ascend to an atrium, surrounded by twenty-eight antique columns. In the centre formerly stood a granite basin which is now in the Villa Nazionale at Naples (p. 85). Along the walls are ranged fourteen ancient *Sarcophagi*, which were used by the Normans and their successors as Christian burying-places. The bronze doors, executed at Constantinople, were presented by Landolfo Butromile in 1099.

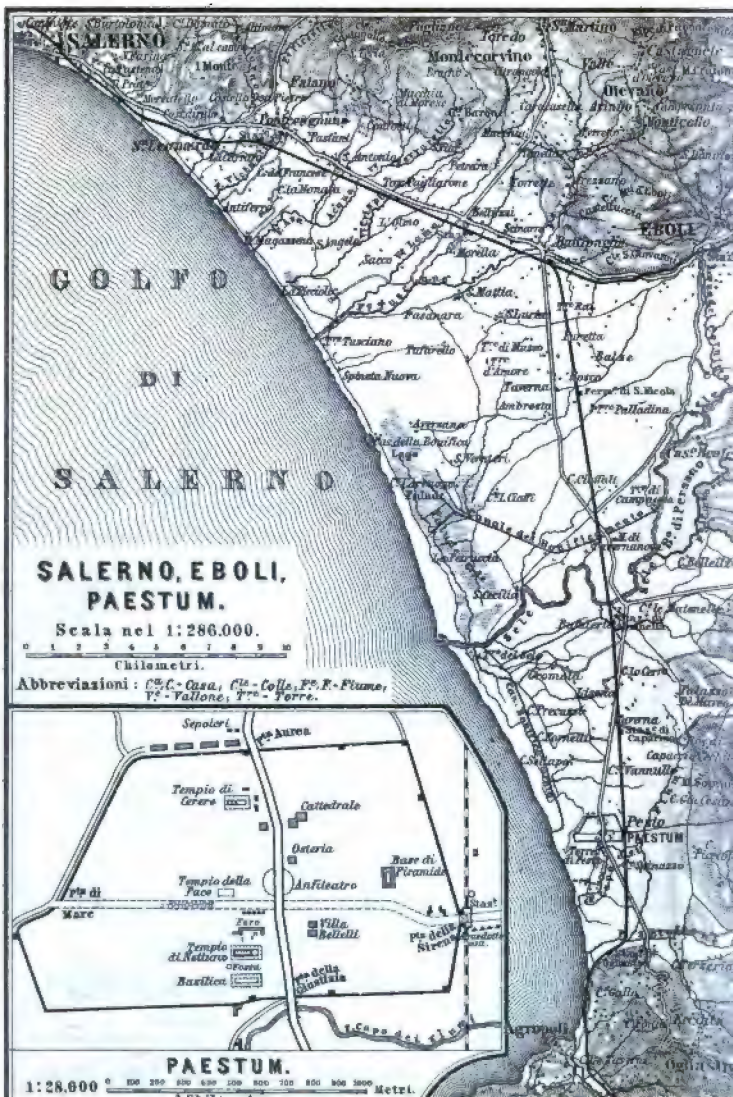
The *Nave* contains two ambos or reading-desks, and an archiepiscopal throne, richly decorated with mosaic by *Giovanni di Procida*, the foe of Charles of Anjou. In the N. aisle is the *\*Tomb of Margaret of Anjou*, wife of Charles of Durazzo and mother of Ladislaus and Johanna II., by *Baboccio da Piperino*, with the painting almost intact. Opposite is the tomb of *Bishop Nic. Piscicelli* (d. 1471). The Cappella del Sacramento, at the end of this aisle, contains a *Pietà* by *Andrea da Salerno*, the composition of which is open to criticism. On a large table in the *Sacristy* (in the N. transept): *\*Scenes from the Old and New Testament*, on numerous carved ivory tablets, dating from 1200. The *Choir* contains a pavement and balustrade of ancient mosaic and two columns of verde antico. In the *South Aisle*, at the end, is the tomb of Hildebrand, afterwards *Pope Gregory VII.*, who died here on 25th May, 1085, after he had been banished from Rome by Henry IV. The monument was restored in 1578 by Archbishop Colonna; the statue and the frescos are modern, and the mosaic in the dome has been restored. To the left is the monument of Archbishop Caraffa, adorned with a relief from Pæstum: *Rape of Proserpine*. Farther on in the same aisle are tombs of a bishop and a knight, antique sarcophagi with Bacchanalian representations. Here, beside an ancient relief representing a ship discharging its cargo, steps descend to the richly decorated *Crypt*, which is said to contain the remains of the Evangelist St. Matthew, brought from the East in 930. In front of a











side-altar is the stump of a column, on which three saints are said to have been beheaded.

In *S. Lorenzo* some frescos recently discovered under the whitewash are also ascribed to *Andrea (Sabbatini) of Salerno*, the most eminent Renaissance painter in S. Italy. Authentic works by this master, whose style reflects the influence of Raphael, may be seen in the churches of *S. Giorgio* (Madonna with saints and donors, dated 1523; 2nd altar on the right) and *S. Agostino* (Madonna with two saints, 2nd altar to the left; the SS. Augustine and Paul at the sides of the high-altar are school-pieces). Both these churches are situated between the Prefettura and the cathedral.

On the hill (900 ft.) lie the ruins of the ancient *Castle* of the Lombard princes, which was taken by Robert Guiscard after a siege of eight months. The view repays the ascent. (A little beyond the cathedral we turn to the right; farther up, the path becomes steep; at the top,  $\frac{3}{4}$  hr., is a cottage; fee of a few soldi.)

The train as it proceeds affords a charming view of the bay and Capri to the right, and of the mountains to the left. 39 M. *Pontecagnano*; 44 M. *Montecorvino*; 45 $\frac{1}{2}$  M. *Battipaglia*, junction of the railway to Pæstum and Agropoli, see p. 172.

49 $\frac{1}{2}$  M. *Eboli* (*Albergo del Vozzo*, on the road, about 200 paces from the town, R. 2, pens. 7 fr., tolerable, bargaining necessary), a town with 9000 inhab., situated on the hill-side, with an old château of the Prince of Angri, enjoys a fine view of the sea, the oak-forest of Persano, the towns at the foot of Monte Alburno, the temples of Pæstum, and the valley of the Sele, the ancient Silarus. The sacristy of *S. Francesco* contains a large Madonna by *Andrea da Salerno*.

Continuation of the railway, see R. 19.

### Pæstum.

An excursion to Pæstum is most conveniently made from SALERNO, where the previous night should be spent, though since the opening of the railway, it can now be accomplished from Naples in one day. Refreshments should be taken from Salerno, as nothing but eggs, sausages, and wine can be procured at the poor osterie in Pæstum. Return tickets are issued only as far as Battipaglia.

From Salerno to *Battipaglia* (see above), by rail in  $\frac{3}{4}$  hr., from Naples, 3 $\frac{3}{4}$  hrs. — FROM BATTIPAGLIA TO PÆSTUM we take the coast-railway (13 M., in about 1 hr.; fares, 2 fr. 40, 1 fr. 70, 1 fr. 10 c.), which at first traverses marshy plains, enlivened only by a few herds of buffaloes and other cattle. Agriculture, however, has been making some progress here of late years, and the malaria is diminishing in consequence. 3 $\frac{1}{2}$  M. *S. Niccola Varco*. The railway crosses the impetuous river *Sele*, the ancient *Silarus*. Before the railway was built, this used to be considered the most dangerous part of the road in 1860-70, when the neighbourhood was haunted



by the daring brigand Manzi. —  $8\frac{1}{2}$  M. *Albanella*; 11 M. *Capaccio*. — Shortly before reaching (13 M.) *Paestum* (Ital. *Pesto*), we catch sight of the corner of the old town wall and of the temples behind. — The railway continues to (16 M.) *Ogliastro*, the village of which name lies at a considerable distance to the left on the hill, and ( $18\frac{1}{2}$  M.) *Agropoli*, the present terminus (comp. p. 226).

**Pæstum**, according to Strabo, was founded by Greeks from Sybaris about the year B.C. 600, and its ancient name of *Poseidonia* (city of Neptune) sufficiently indicates its Greek origin. In the 4th cent. the town was in possession of the Lucanians who oppressed the inhabitants; and at that period the citizens used to celebrate a festival annually in memory of their Greek origin and their former prosperity. After the defeat of Pyrrhus, *Poseidonia* fell into the hands of the Romans, who in B.C. 273 founded the colony of *Paestum* here. In the war against Hannibal the town remained faithful to Rome. At a later period it gradually fell to decay, and as early as the reign of Augustus was notorious for its malarious air. Christianity took root here at an early period. When the Saracens devastated Pæstum in the 9th cent., the inhabitants fled with their bishop to the neighbouring heights, and there founded *Capaccio Vecchio*. In the 11th cent. the deserted town was despoiled by Robert Guiscard of its monuments and sculptures, and remained in this desolate condition for many centuries, till in modern times attention was again directed to the antiquities still remaining. Those who appreciate the simple majesty of Greek architecture should endeavour, if possible, before quitting Naples, to pay a visit to Pæstum.

The railway-station is situated immediately to the E. of the ancient town. In the neighbourhood are the remains of an aqueduct and fragments of ancient paving. We enter the town, which was surrounded by massive walls, through the *Porta della Sirena*, so called from the small relief of a siren on the outer keystone of the archway. On the inner keystone is a scarcely recognizable relief of a dolphin. The ancient **TOWN WALLS**, forming an irregular hexagon, about 3 M. in circumference, constructed of blocks of travertine, are preserved almost entire.

Proceeding straight on from the *Porta della Sirena* we reach the high road in 8 min., which traverses the ancient town from N. to S. Here to the left are the temple of Neptune and the so-called *Basilica*, and to the right the temple of Ceres. Visit to the three temples, on week-days 1 fr., on Sun. free. The custodian's house is beside the temple of Ceres, near which is a humble osteria.

The **Temples at Pæstum**, built in the ancient Greek style, are, with the single exception of those at Athens, the finest existing monuments of the kind. They are three in number. The largest and most beautiful is that in the centre, the so-called **Temple of Neptune**, 63 yds. in length, and 28 yds. in width. At each end are six massive, fluted Doric columns, 28 ft. in height; on each

side twelve, in all thirty-six columns of  $7\frac{1}{2}$  ft. in diameter, all well-preserved. In the interior of the Cella are two series of seven columns each (about 6 ft. in diameter), with a second row of smaller columns above, which supported the roof. On the S. side 5, and on the N. side 3 columns are still standing. The stone is a kind of travertine, to which age has imparted a mellow tone. It contains fossil reeds and aquatic plants. The whole was once covered with stucco, in order to conceal the imperfections of the stone. The temple was a hypæthron, i. e., the cella, where the image stood, was uncovered. The proportions of the symmetrically tapering columns, whether viewed from the vicinity or from a distance, are perfect. This temple, as its whole character betokens, is one of the most ancient specimens of Greek art. Photographs and models of it are frequently seen (comp. *Introd.*, p. xxviii). A stone basis in front of the E. façade probably belonged to a large sacrificial altar.

A little to the S. rises the second temple, the so-called *\*Basilica* (a misnomer), of more recent origin, but also of great antiquity. It is 60 yds. in length, and  $26\frac{1}{2}$  yds. in width, and its fifty columns are each  $6\frac{1}{2}$  ft. in diameter, but its proportions and colouring are less imposing than those of the temple of Neptune. At each end are nine columns, and on each side sixteen, all of travertine stone. The shafts of the columns taper upwards in a curve; the capitals are of a peculiar form not elsewhere met with. A series of columns in the centre, by a singular arrangement, divided the temple into two halves, so that it contained two 'cellæ'.

In front of these temples probably extended the Forum of the ancient town, basements for altars or statues being still distinguishable here.

Farther N., near the entrance from Salerno, stands the small *\*Temple of Ceres*, or of *Vesta* according to others, with a peristyle of thirty-four columns, six at each end, and eleven on each side. Length 35 yds., width 15 yds.; columns 5 ft. in diameter, tapering upwards in straight lines. The columns of the vestibule are distinguished from those of the principal part of the structure by the difference of the fluting. This temple is another fine example of the simple and majestic Greek style.

The temples are adorned with a luxuriant growth of ferns and acanthus, enlivened solely by the chirping grasshopper, the rustling lizard, and the gliding snake.

Between the Temple of Ceres and that of Neptune a few fragments of Roman building have been discovered, a *Theatre* and *Amphitheatre*, it is believed. The latter is intersected by the road. A Roman *Temple* was also discovered here in 1830. Concealed among the underwood near it are two metopæ, adorned with high reliefs. These remains, however, are insignificant compared with the ruins above mentioned. — Of the 'rose-gardens' of Pæstum, so much extolled by Roman poets, no traces now exist

Without the N. gate, the so-called *Porta Aurea*, was a *Street of Tombs*. Several of those which have been opened contained Greek weapons; and in one of them, examined in 1854, were found fine mural paintings, representing warriors taking leave of their friends. Most of the objects discovered in the course of the excavations, which are still continued, are preserved in the Museum at Naples (p. 63).

A walk on the town-wall, perhaps from the N. gate round the E. side to the S. gate, towards Salerno, will enable the traveller, better than a close inspection, to form an idea of the imposing grandeur of these venerable ruins. The finest general \* *View* of the temples is obtained from the terrace of the first tower to the E. of the road, on the S. side of the town-wall.

### Amalfi.

*Comp. Map, p. 170.*

Between Naples and Amalfi service is maintained by the steamer of the Florio-Rubattino Company plying once a week from Naples to Messina (leaving the Immacolatella at Naples on Wed. at 5 p.m., reaching Amalfi at 9 p.m.; leaving Amalfi on the return voyage on Tues. at 10.30 p.m., and reaching Naples on Wed. at 3.30 a.m.). — From Sorrento to Amalfi, see p. 178. From Castellammare to Amalfi by the Little S. Angelo, see p. 179.

FROM PAGANI (p. 167) a bridle-path ascends the W. slope of *Monte di Chiunzo*. Near *Torre di Chiunzo*, an ancient fortress erected by Raimondo Orsini, the path divides: that to the left leads through the *Val Tramonti* by *Figliano* and *Paterno to Maiori* (p. 175); that to the right by *Capiti*, *Cesarano*, and *Scala to Atrani* (p. 175). Each of these routes is a walk of 5-6 hrs., but neither is much used by tourists. A few years ago they were considered unsafe.

The \*\*HIGH ROAD FROM SALERNO TO AMALFI, 12½ M., is the finest route of all (by carriage in 2-3 hrs.; see p. 169). This magnificent road, completed in 1852, is still more attractive than that from Castellammare to Sorrento (p. 155). It is nearly the whole way hewn in the cliffs of the coast, and frequently supported by galleries and vast viaducts 100-500 ft. above the sea-level, and skirts the coast, passing through thriving villages, and affording a succession of charming landscapes. The slopes are generally somewhat bare, but are in many places laid out in terraces, and planted with vines, olives, lemons, and fruit-trees. The promontories of the coast are occupied by massive square watch-towers, erected under Charles V. as a protection against pirates, now converted into dwellings. — A prolongation of the road along the coast to Positano (p. 161), and thence across the hills to Meta is in course of construction (comp. p. 156).

From Salerno the road ascends, and near *Vietri* (p. 169) crosses the valley by a stone bridge. To the left in the sea rise two conical rocks, *I Due Fratelli*. On the hill to the right is *Ratto*. The next place is the picturesquely situated fishing-village of *Cetara*, extending along the bottom of a narrow ravine; it is frequently mentioned in the history of the invasions of the Saracens, and was the first place where they settled. The road now ascends to the *Capo Tumolo*, whence a beautiful prospect of the coast on both sides is enjoyed, and descends thence by the *Capo d'Orso*, where the fleet of Charles V. was defeated by Filippino Doria, to the small town of —

**Maiori** (\**Hôtel Torre*, same landlord as the *Hôtel Quisisana* at Castellammare; pens. 8 fr.), at the mouth of the Val Tramonti (see above), with terraced lemon-plantations, at the base of the ruined monastery of *Camaldoli dell' Avvocata* (founded in 1485). Still higher lies the ancient ruined castle of *S. Nicola*, of which the Piccolomini were the last proprietors. The road ascends slightly to the next village of Minori, nearly adjoining which are Atrani and Amalfi.

**Minori**, a clean little village, with lemon-gardens, most beautifully situated, once the arsenal of Amalfi, lies at the mouth of the sometimes turbulent *Reginolo*.

**Atrani** lies at the entrance to a ravine, on each side of which the houses rise picturesquely. The church of *S. Salvatore di Biretto* contains handsome bronze doors, of Byzantine workmanship of the 11th cent., monuments of the Doges of Amalfi, and others of the Saracenic period. Above Atrani is the village of *Pontone*; farther on, to the left, lies Ravello (p. 177).

Near Pontone is the house where *Masaniello* (i. e. Tommaso Aniello, son of Cecco d'Amalfi and Antonia Gargano) is said to have been born in 1620. On 7th July, 1647, he headed a formidable insurrection at Naples against the Spaniards, but, after a short period of success, fell into a kind of insanity, and on 17th July was shot in the pulpit of a church by one of his former adherents. These events have been utilised by Scribe in his text for Auber's opera, '*La Muette de Portici*'.

A lofty rocky eminence, bearing the extensive ruins of the castle of *Pontone*, separates Atrani from Amalfi.

**Amalfi.** — **Hotels.** \**ALBERGO DEI CAPPUCINI*, on the Marina, with a dépendance in the old Capuchin monastery, R. 3, B. 1½, lunch 3½, D. 4-5, A. ¾ fr. A quieter house is the \**ALBERGO DELLA LUNA*, formerly a monastery, charmingly situated between Atrani and Amalfi, about ¼ M. from the Marina, R. 2½-3, B. 1, lunch 3, D. 4, A. 1, L. ¾, pens. for a prolonged stay 8½ fr., bargaining desirable. \**ALB. D'ITALIA*, Piazza del Duomo, unpretending, but clean and highly spoken of, R., L., & A. 1½ fr., B. 60 c., lunch, incl. wine, 2, D. 2¼, pens. 5 fr.

*Boats* 1½-1¾ fr. per hour; to Positano, with 4 rowers, 5 fr.; to Scariatojo (p. 179) with 2 rowers 7-8 fr., with 4 rowers 10, with 6 rowers 12-15 fr.; to Capri in about 6 hrs. with 4-6 rowers 20-25 fr.; to Sorrento with 4-6 rowers 30-35 fr. (preferable in fine weather to the land-route over the hills and via Sorrento, comp. p. 179); to Salerno with 2 rowers 6-8 fr. — A market-boat also starts for Salerno every afternoon.

*Donkey* per hour 1-1¼ fr.; to Castellammare by the Little S. Angelo 5-6 fr.

*Guide* among the tortuous lanes, with their frequent flights of steps, necessary only when time is very limited; for a visit to the cathedral, mill-valley, and Capuchin monastery 1½-2, whole day 5 fr.

**Amalfi**, a small but lively town with 7000 inhab., whose chief occupations are the manufacture of paper, soap, and macaroni, is situated at the entrance of a deep ravine, surrounded by imposing mountains and rocks of the most picturesque forms. In the early part of the middle ages, it was a prosperous seaport, rivalling Pisa and Genoa, and numbered 50,000 inhabitants.

Amalfi is mentioned for the first time in the 6th cent., when it enjoyed the protection of the Eastern emperors; it afterwards became an independent state, under the presidency of a 'doge'. The town was continually at variance with the neighbouring princes of Salerno, and even defied the

Norman sovereigns of Naples, till King Roger reduced the place in 1131. United with the royal forces, Amalfi carried on a war with the Pisans; and it was during this struggle that the celebrated MS. of the Pandects of Justinian, now one of the principal treasures of the Laurentian library at Florence, fell into the hands of the Pisans. The place then became subject to the kings of the houses of Anjou and Arragon. In the 12th cent. the sea began gradually to undermine the lower part of the town, and a terrible inundation in 1343 proved still more disastrous. After that period Amalfi steadily declined. The town boasts of having given birth to *Flavio Gioja*, who is said to have invented the compass here in 1302. — The *Cavaliere Camero* possesses rich collections illustrating the history of Amalfi, and also an admirable cabinet of coins, which he very obligingly shows to interested visitors.

From the Marina a short street leads past the Albergo dei Cappuccini to the small Piazza, on the right side of which rises the cathedral. The entrance adjoining the crypt (see below) may also be reached by the steps to the right of the fountain on the Marina.

The \*CATTEDRALE S. ANDREA, approached from the Piazza by a broad flight of steps, is still, in spite of modern alterations, an interesting structure of the 11th cent., in the Lombard Norman style. The portal, built of alternate courses of black and white stone, and resting on seven antique columns from Pæstum and several buttresses, having become insecure, was removed in 1865, but has been re-erected. The ancient columns are now in the cloisters. The campanile dates from 1276.

The *Bronze Doors*, executed by Byzantine masters in the 11th cent., bear two inscriptions in silver letters, one of which runs thus: 'Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite'.

The \*INTERIOR consists of a nave and two aisles, with a series of chapels on each side. Behind the chapels on the N. side is a third aisle, connected with the N. aisle by several entrances. In the first chapel to the left is an ancient vase of porphyry, formerly used as a font. Near this, to the left, in the first passage to the outer aisle, are two ancient sarcophagi with sculptures, unfortunately damaged, supposed to represent the Rape of Proserpine, and the Nuptials of Peleus and Thetis (according to others, the marriage of Theseus and Ariadne); a third bears the inscription: 'Hic intus homo verus certus optumus recumbo Publius Octavius Rufus decurio'. — The choir contains ancient columns decorated with mosaic from Pæstum. — From the S. aisle a flight of steps descends to the CRYPT (verger 20 c.), where the body of the apostle St. Andrew is said to have reposed since the 13th cent. when it was brought hither from Constantinople. The relics, from which an oily matter (*manna di S. Andrea*) of miraculous power is said to exude, attract numerous devotees. The colossal statue of the saint by *Michael Angelo Maccarino* was presented by Philip III. of Spain. The altar was executed from a design by *Domenico Fontana*. — The cloisters contain an ancient Christian relief of the Twelve Apostles, and a Madonna of more recent date.

From the Piazza, opposite the cathedral, the Supportico Ferrari leads us to a small piazza, in the left corner of which we ascend the steps under the house to the right. After 43 steps we turn to the left and ascend the covered flight of steps, at the top of which, high above the sea, our route is level for a little way. After another ascent we at length reach (1¼ hr.) the \**Capuchin Monastery*, which was founded in 1212 by Cardinal Pietro Capuano for the Cistercians, but came into possession of the Ca-

puchins in 1583, and is now fitted up as a dépendance of the Alb. dei Cappuccini. The building stands in the hollow of a rock which rises abruptly from the sea to a height of 230 ft. It contains fine cloisters, a charming verandah, and magnificent points of view. A large grotto to the left, formerly used as a Calvary, or series of devotional stations, commands a prospect towards the E. (fee 25 c.).

A cool and pleasant WALK may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, which contains 16 paper-mills driven by the brook. (From the Piazza we follow the main street, which ends in 4 min.; we then go straight on through the Porta dell' Ospedale, a covered passage opposite the fountain.) On the right rise lofty cliffs, crowned by the ruins of the *Castello Pontone*. The solitary round tower dates from the time of Queen Johanna. — To Amalfi belong the villages of *Pogerola*, *Pastina*, *Lene*, *Vettica Minore*, and *Tovere*, all situated to the W. of the town in a district yielding wine, oil, and fruit in abundance. The coast is overgrown with the aloe and cactus opuntia. — A pleasant excursion may also be made *viâ* Pastina and Vettica Minore to the old fort of *S. Lazzaro*, with a splendid view of the entire coast.

FROM AMALFI TO RAVELLO, an ascent of 1-1 $\frac{1}{4}$  hr. (donkey 2 fr.; guide 2-3 fr., desirable), a most attractive excursion, affording beautiful views, and interesting also to the student of art, particularly if as yet unacquainted with Moorish architecture.

We return to Atrani; beyond the viaduct and the projecting rock round which the road leads we ascend a broad flight of steps to the left; cross the small Largo Maddalena in front of the church of that name; turn to the right and go on in the same direction, passing through several covered lanes, ascending steps, and sometimes descending. Farther on, we skirt the right (E.) slope of the valley, ascend in windings, and at length pass through a gateway to the piazza in front of the cathedral of Ravello.

**Ravello** (\**Hôtel-Pension Palumbo*, English landlady), a celebrated old town in a lofty situation, when in the zenith of its prosperity possessed thirteen churches, four monasteries, numerous palaces, and 36,000 inhabitants (now 2000 only).

The \**Cathedral*, founded in the 11th cent., is almost entirely modernised. The bronze doors, with numerous figures of saints, date from 1179. The magnificent \**Ambo*, in marble, embellished with mosaics, was presented in 1272; it rests on six columns supported by lions; inscription, 'Nicolaus de Fogia marmorarius hoc opus fecit'. Opposite to it is the pulpit, in a simpler style, with a representation of Jonah being swallowed by the whale. In the choir is the episcopal throne, adorned with mosaics. The Cappella di S. Pantaleone (left) contains the blood of the saint. In the Sacristy are a beautiful but sadly damaged Madonna, a St. Sebastian, and an Assumption, said to be by Andrea da Salerno.

Turning to the left on leaving the cathedral, passing the fountain, and walking for 100 paces between garden-walls, we reach the entrance to the \**Palazzo Rufalo* (visitors ring a bell on the

right), now the property of a Mr. Reid. This edifice, built in the Saracenic style and dating from the 12th cent., was once occupied by Pope Adrian IV., King Charles II., and Robert the Wise. In the centre is a small, fantastic court with a colonnade. One of the gateways has a Saracenic dome. A verandah in the garden (1115 ft. above the sea-level) commands a delightful \*View (gardener  $\frac{1}{2}$  fr.).

Returning to the piazza and ascending a lane to the left of the cathedral, we come in 5 min. to the church of *S. Giovanni*, a modernised basilica borne by columns, and containing a fine old pulpit. The adjacent garden (1220 ft. above the sea), formerly the property of the d'Afflitto family, affords a fine \*View of the valley of Minori, of the small town of that name at its mouth, and of the more distant Maiori and the Capo Tumolo beyond it (fee of a few soldi; refreshments to be had). — *S. Maria Immacolata* is a picturesque little church. — Another point commanding a very extensive view is the *Belvedere Cembrone*. Passing in front of the cathedral, we go straight through a gateway, turn to the left after 8 min., pass the portal of the church of *S. Chiara*, reach a door on the left, and walk straight through the garden.

The excursion to Amalfi may be pleasantly extended by 2-3 hrs. by visiting *Scala*, a village with an episcopal church and the ruined castle of *Scaletta*, and *Pontone*, and descending thence to the mill-valley. This is an interesting, but fatiguing walk. A donkey should not be taken farther than Ravello, as riding is scarcely practicable beyond it. A curious bird's-eye view of Atrani and Amalfi may be obtained from a hill-top, reached from Pontone in  $\frac{3}{4}$ -1 hr., above the round tower, mentioned at p. 177.

Excursions by sea, when the weather is fine, are no less pleasant from Amalfi than from Sorrento or Capri. An interesting grotto beneath Maiori (p. 175), resembling the Blue Grotto of Capri, may be reached by boat in 1 hr. from Amalfi. There is another grotto, only 10 min. from the Marina.

FROM AMALFI TO SORRENTO. The route across the hills is on the whole rather tedious, as the ascent is very steep and the view at the top limited. It is preferable to go by water as far as Positano, or better still to Scaricatojo (2-2½ hrs.), and thence on foot or donkey-back across the hills (from Positano 4-4½, from Scaricatojo 3 hrs.).

The voyage (boats, see p. 175) along the picturesque coast (*costiera occidentale*), passing the *Capo di Conca*, the precipitous cliffs of *Furore*, the village of *Pratano* with its luxuriant vines and olives, and *Vetlica Maggiore* in the vicinity, is very beautiful. In about 2 hrs. we reach —

Positano, picturesquely situated on the mountain-slopes, with 3000 inhab., an important harbour under the Anjou dynasty. Many of the natives of this place (like those of Secondigliano and Montemurro) leave their homes and travel through the ex-kingdom of Naples as hawkers. They assemble at their native places annually to celebrate their principal church-festival, and finally return thither in later life to spend their declining years. With the exception of a few boatmen, the population therefore consists chiefly of old men, women, and children.

[From Positano to Sorrento 4-4½ hrs. (guide advisable, 2-3 fr.). The route ascends for nearly 1½ hr., and at the top of the hill inclines to the left. It then leads through (40 min.) *Picciano*, (20 min.) *Preazzano*, and *Fornacelle*, and passes to the right of the hill on which the yellow building of Camaldoli di Meta (p. 160) lies. The next places are *Arbore* and (1 hr.) *Meta* (p. 156), whence Sorrento is 2 M. distant by the high-road. A carriage-road is being constructed, see p. 156.]

The voyage to *Lo Scaricatojo* only takes ½ hr. more than the passage to Positano, although situated much farther to the W., and the route thence to Sorrento is much shorter than that just described from Positano.

The landing at Scaricatojo is not very easy, especially if the sea is at all rough, in which case the boatmen generally propose to go to Positano instead. From Scaricatojo to Sorrento 2 hrs. (guide desirable). The new road is also to lead by Scaricatojo.

FROM AMALFI TO CASTELLAMMARE a road is being constructed, comp. p. 155. The old mountain route (7 hrs.; mule see p. 176) by *S. Lazzaro* (p. 177), *Agerola*, and the pass of *S. Angelo a Guida* (comp. Map, p. 164) is arduous, and uninteresting after the first stage.

## 11. From Naples to Nola and Avellino.

From Cancellò, a station on the Naples and Rome railway, a branch-line runs to Nola, and skirts the Apennines to Avellino. From Naples to Nola in 1-1½ hr. (fares 3 fr. 10, 1 fr. 86 c., 1 fr.); to Avellino in 3¼-4 hrs. (fares 8 fr. 60, 5 fr. 40, 2 fr. 70 c.). — Railway from Naples to Baiano viâ Nola, see p. 180.

From Naples to Cancellò, 13 M., see p. 10.

20½ M. **Nola**, with 12,000 inhab., an ancient Campanian city, was almost the only one which successfully resisted the attacks of Hannibal after the battle of Cannæ, B.C. 216; and the following year its inhabitants under the command of the brave M. Marcellus succeeded in repulsing the invader. The Emperor Augustus died here on 19th Aug. A.D. 14, in his 76th year, in the same house and apartment where his father Octavius had breathed his last. In ancient times Nola was not less important than Pompeii. It is now an insignificant place and devoid of interest. In the 5th cent., St. Paulinus, an accomplished poet and Bishop of Nola (b. at Bordeaux in 354, d. 431), is said to have invented church-bells at this Campanian town, whence the word 'campana' is derived. On 26th July a festival, accompanied by processions and games, is celebrated in his honour. The free-thinker *Giordano Bruno*, who on 17th Feb. 1600, terminated his eventful career at the stake in Rome, was born at Nola. *Giovanni Merlano*, the sculptor of Naples, known as *Giovanni di Nola*, was also born here in 1488.

Nola is celebrated as an ancient cradle of the plastic art. The magnificent vases with shining black glazing and skilfully drawn red figures, which form the principal ornaments of the museums of Naples and of other places, were made here. Numerous coins of Nola with Greek inscriptions have also been found. Scanty remains of an amphitheatre still exist.

About ½ M. to the N.E. of the town is situated the *Seminary*, where several Latin inscriptions and the so-called *Cippus Abellanus*, a remarkable inscription in the Oscan language found near Abella, are preserved. Above the seminary (5 min.) is the Franciscan monastery of *S. Angelo*, commanding a view of the fertile and luxuriant plain; to the left is Monte Somma, behind which Vesuvius is concealed; to the right rise the mountains of Maddaloni. A little to the E. is a Capuchin monastery, above which the ruined castle of *Ocata* picturesquely crowns an eminence.

Nola is connected with Naples by a LOCAL RAILWAY as well as by the main-line, 16½ M., in 1-1¼ hr. (fares 2 fr. 45, 1 fr. 55, 80 c.). The train starts at Naples from the Nola-Baiano Station (Pl. I, G. 3; p. 54). The line traverses Campania, offering numerous picturesque views. Stations: 1¾ M. *Poggioreale*; 6 M. *Casalnuovo*; 8 M. *Pomigliano d'Arco*; 10 M. *Car* di Cisterna; 10½ M. *Brusciano*; 11 M. *Mariglianella*; 12½ M. *Mariglio*



*M. S. Vitiliano-Casaferro*; 13½ *M. Scisciano*; 15½ *M. Saviano*; 16½ *M. Nola*. — Beyond Nola the railway continues to: 17½ *M. Omitile*, 18½ *M. Camposano*, 19 *M. Ciciliano*, 20½ *M. Roccarainola*, 23 *M. Avella-Sperone*, and 23½ *M. Baiano*. — Avella is the classic *Abella*, near which there are extensive plantations of hazel-nut, the '*nuces Avellanæ*' of antiquity. The aqueduct of the new Neapolitan water-works passes in the vicinity.

25 *M. Palma*, picturesquely situated on the slopes of the Apennines opposite *Ottaiano*, with 7500 inhab. and an ancient château, is commanded by an extensive ruined castle on a height.

30 *M. Sarno*, a town with 16,500 inhab., lies on the *Sarno*, which flows hence towards Scafati and Pompeii. Above it towers a ruined stronghold of Count Francesco Coppola, who took an important part in the conspiracy against Ferdinand of Arragon (1485).

The view now becomes more limited. Tunnel. 35 *M. Codola*; 37 *M. Castel San Giorgio*. 40 *M. San Severino* (poor inn), on the road from Avellino to Salerno. The principal church contains the tombs of Tommaso da San Severino, high-constable of the kingdom of Naples in 1353, and of several princes of Salerno. A road leads from S. Severino to Salerno (about 10 *M.*) viâ *Baronisi*, the scene of the capture of Fra Diavolo. — The line now turns to the north. 43 *M. Montoro*; 51½ *M. Solofra*; 54 *M. Serino*.

59 *M. Avellino* (*Albergo Centrale*, well spoken of, obliging landlord, who provides guides for Mte. Vergine; *Albergo delle Puglie*), with 23,000 inhab., the capital of a province, situated on the old post-road from Naples to Foggia. The name is derived from the ancient *Abellinum*, the ruins of which are 2½ *M.* distant, near the village of *Atripalda*. Another road leads hence to (14 *M.*) *Montesarchio* and Benevento (p. 199).

From Avellino we may visit Monte Vergine, a famous resort of pilgrims (donkey 4-5 fr. and fee; provisions should be brought from Avellino). A good road, tolerably well shaded, leads to (4 *M.*) *Mercogliano*, where also donkeys may be hired (1½ fr.). Thence a steep mountain-path leads in 1½ hr. to the convent of *Monte Vergine*, founded in 1119 on the ruins of a temple of Cybele.

The CHURCH contains a miraculous picture of the Virgin, and the tombs of Catherine of Valois, who caused the picture to be brought hither, and of her son Louis of Taranto, second husband of Johanna I. Their effigies repose on a Roman sarcophagus. On the left side of the high altar is the chapel erected for himself by King Manfred, which, when that monarch fell at Benevento, was given by Charles of Anjou to one of his French attendants.

We may ascend hence to the (½ hr.) top of the mountain (4292 ft.), commanding a magnificent survey of the bays and the extensive mountainous district. The abbot and the older monks occupy the *Loreto*, or *l'Ospizio*, a large octagonal structure near Mercogliano, erected from a design by Vanvitelli. Great festivals, attended by numerous pilgrims in their gayest costumes, are celebrated here at Whitsuntide (see p. 29).

A railway from Avellino to Benevento (p. 199) is under construction. It is open as far as *Prata-Pratola*, 5½ *M.* in 18 min., fares 1 fr. 5 c., 75 c., 50 c.

## EASTERN AND SOUTHERN DISTRICTS OF S. ITALY.

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These parts of Italy have, until recently, been beyond the reach of the ordinary traveller. The W. coast is, moreover, by far the richer and more picturesque, as well as more replete with historical interest. The E. districts can boast of no such names as those of Florence, Rome, and Naples, but they are not devoid of attraction, and have been endowed by nature with a considerable share of the gifts she has so bounteously lavished on other parts of Italy.

The *Apennines*, rising at a short distance from the coast, send forth a series of parallel ramifications, forming a corresponding number of parallel valleys, whose communication with the external world is maintained by means of the coast to which they descend. To the S. of Ancona, from about the 43rd to the 42nd degree of N. latitude, stretch the *Central Apennines*, embracing the three provinces of the *Abruzzi* (Chieti, Teramo, and Aquila), the ancient *Samnum*. They culminate in the *Montagna della Sibilla* (8128 ft.), the *Gran Sasso d'Italia* (9816 ft.), and the *Matella* (9121 ft.), groups which are connected by continuous ranges, and which are clad with snow down to the month of July. These mountains abound in fine scenery (R.R. 13-15), but until recently they have been well-nigh inaccessible owing to the defectiveness of the means of communication and the badness of the inns. The mountains to the S. of 42° N. lat., receding gradually from the sea, are called the *Neapolitan Apennines*. The last spur which projects into the sea is the *Mte. Gargano* (5118 ft.), which, however, is separated from the chief range by a considerable plain. Beyond this stretches the Apulian plain, an extensive tract of pasture and arable land, bounded by an undulating district on the S. About the 41st degree of N. latitude the Apennines divide; the main chain, extending towards the S., forms the peninsula of Calabria; the lower chain, to the E., that of Apulia.

The *Coast* (Provinces of *Ancona*, the *Abruzzi*, *Capitanata*, *Terra di Bari*, and *Terra d'Otranto*) is flat and monotonous, and destitute of good harbours. The estuaries of the small rivers afford but scanty protection to the vessels of the coasting trade. Even at Ancona the prominent *M. Conero* (1880 ft.) alone renders the anchorage tolerable. The villages and towns, in which local peculiarities often prevail in a marked degree, are generally situated on the heights, and conspicuous at a great distance. Farther to the S., however, in the ancient Apulia and Calabria (p. 197), the coast scenery improves, and there are three important harbours, those of *Bari*, *Brindisi*, and *Otranto*. Since the construction of the railway the most direct route between Western and Central Europe and the East has passed this way, and this district is gradually attracting more attention from travellers. As yet, however, it is only the larger towns which boast of tolerable inns.

In the S. and S.W. districts, the former province of *Basilicata*, the ancient *Lucania* (less interesting than most other parts of Italy), and in *Calabria*, civilisation has made extremely slow progress, and the inns in particular are grievously behind the requirements of the age. In these respects Calabria, a district replete with striking scenery, is specially unfortunate. The shores of the Gulf of Taranto, whose waters bound both of these provinces, were once studded with numerous flourishing Greek colonies, and the whole district bore the name of *Magna Græcia*; but the traces of that prosperous epoch are now scanty. The period ~

decline began with the Roman supremacy. The art and culture of the middle ages never penetrated to these remote regions. The fields once extolled by Sophocles for their richness and fertility are now sought for in vain, and the malaria exercises its dismal sway throughout the whole of this neglected district. The soil belongs to the nobility, who let it to a miserably poor and ignorant class of farmers. The custom of carrying weapons is universally prevalent here (comp., however, p. xiv), and brigandage was carried on until the year 1870. The villages are generally wretched and filthy beyond description. No one should therefore attempt to explore the remoter parts of this country unless provided with letters of introduction to some of the principal inhabitants. It is, however, expected that the condition of the country will speedily improve when the railway-system is more developed, and the dormant capabilities of the soil are thus called into action.

## 12. From Terni to Castellammare Adriatico through the Abruzzi.

142½ M. RAILWAY in 10¼-11¼ hrs.; fares, 28 fr., 18 fr. 20, 11 fr. 70 c. *Terni*, and thence by (5½ M.) *Stroncone* and (10 M.) *Marmore*, the station for the fine waterfall of the *Velino*, to (11 M.) *Piediluco*, see *Baedeker's Central Italy*.

Beyond *Piediluco* the line follows the course of the *Velino*, crossing the winding stream several times. 16½ M. *Greccia*; 20½ M. *Contigliano*.

25½ M. *Rieti* (*Campana*), on the right bank of the *Velino* (16,800 inhab.), the ancient *Reate*, was once the capital of the *Samnites*, but no traces of the ancient city remain save a few inscriptions preserved in the town-hall. The cathedral, dating from 1456, contains a *S. Barbara* by *Bernini*, and the monument of *Isabella Alfani* by *Thorvaldsen*; fine view in front of the edifice.

Excursions may be made from *Rieti* to the picturesque mountain scenery of the *Central Apennines*, though not unattended by difficulties on account of the indifferent character of the inns and roads. Thus to *Leonessa*, 19 M. distant, erected in a lofty mountain ravine about the year 1252; thence to (9½ M.) *Cascia*, said to be the ancient seat of the *Casci*, or aborigines of the district; 7 M. farther to *Norcia*, the ancient *Nursia*, nearly destroyed by an earthquake in 1857, with walls of great antiquity, birthplace of *Vespasia Pollia*, mother of the emperor *Vespasian*, whose family monuments were situated at *Vespasia*, 7 M. distant. *St. Benedict* and his sister *Scholastica* were also natives of *Nursia*.

From *Rieti* the line proceeds through a picturesque district in the valley of the *Velino*. The mountains are clothed with forest, and their lower slopes with vineyards and olives. 31 M. *Cittaducale*, founded in 1308 by Robert, Duke of Calabria, was formerly the frontier-town of the Neapolitan dominions. 36½ M. *Castel S. Angelo*. About 1 M. to the W. are the *Sulphur Baths of Paterno*, the ancient *Aquae Cutiliae*, which were regularly frequented by *Vespasian*, and where he died in A.D. 79. The *Pozzo di Lattignano*, the ancient *Lacus Cutiliae*, was regarded by *Varro* as the central point ('*umbilicus*') of Italy.

40½ M. *Antrodoco-Borgo-Velino*. *Antrodoco*, the Lat. *Interroea*, beautifully situated on the *Velino*, at a little distance from

the station, is commanded on the N. E. by the lofty *Monte Calvo*; on the hill is the ruined castle of the Vitelli. — 45½ M. *Rocca di Fondi*. — We next reach the watershed between the Tyrrhenian Sea and the Adriatic. The railway then descends into the valley of the *Aterno*. 49 M. *Rocca di Corno*; 52½ M. *Sella di Corno*; 55 M. *Vigliano*; 59½ M. *Sassa-Tornimparte*, on the site of the ancient *Foruli*.

62 M. *Aquila*. — The *Station* (Rail. Restaur., well spoken of) lies at some distance from the town; omnibus up to the town 60 c., down to the station 50 c.

*Hotels*. *ITALIA*; *SOLE*, R. 1-1½ fr. — *Caffè del Municipio*.

*Aquila*, called *degli Abruzzi*, founded by Emp. Frederick II. about 1240 as a check on papal encroachments, destroyed by Manfred in 1259, and rebuilt by Charles I., maintained itself as an almost entirely independent republic, supported by the free peasantry of the district, until it was finally subdued by the Spaniards in 1521. In point of constitutional history, industry, and art it occupied a unique position. It is now the capital of the province of the same name, with 18,500 inhab., spacious streets, handsome palaces, and churches with interesting façades. It enjoys a pure and healthy atmosphere owing to its lofty situation (2360 ft.). To the N.E. is the *Gran Sasso d'Italia* (p. 184), which rises abruptly on this side.

From the *Piazza del Palazzo*, on the left side of which is the post-office, the *Strada del Princ. Umberto* to the right leads to the *Corso*, which we follow in a straight direction to the church of *S. Bernardino di Siena*. The \*Façade was executed with great artistic taste in 1525-42 by *Cola dell' Amatrice*. In the interior, on the right, is the \*Monument of the saint, decorated with arabesques and sculpture, executed by *Silvestro da Arsicola* in 1505. A fine marble tomb near the high-altar is by the same artist. The interesting wooden statue of *Pompeo dell' Aquila* dates from the 16th century. The 1st Chapel on the right contains a Coronation of the Virgin and a Resurrection by *della Robbia*.

From *S. Bernardino* we descend a flight of steps, cross the piazza towards the left, and enter a narrow street containing a church with a graceful Romanesque façade. We then pass through the *Porta di Collemaggio* and reach the monastery of *S. Maria di Collemaggio* (in the popular dialect *Collemezzo*). The Romanesque \*Façade, inlaid with coloured marble, consists of three portals and three corresponding rose-windows. Contiguous to the church is an ancient and remarkably small clock-tower. Interior gaudily modernised. To the left is the *Chapel of Celestine V.* (keys at the *Municipio*), containing his tomb (d. 1296), a work in the Renaissance style. His life and acts are represented in a series of fantastic pictures by the Celestinian monk *Ruter*, a pupil of Rubens. — We now return through the new street, which leads from the church straight to the S.W. end of the *Corso*.

The handsome *\*Town Hall* in the Corso Vittorio Emanuele contains, in the passage and on the walls of the staircase, a valuable collection of Roman inscriptions; also portraits of natives of the place who acted a prominent part in the history of Italy in the 16th and 17th centuries. Several pictures of the old Aquilan school, most of them restored, will interest the connoisseur.

The *\*Palazzo Torres*, below the Piazza Grande, contains a picture-gallery with an admirable *\*Portrait of Cardinal Torres* by *Domenichino*; *Stoning of St. Stephen* by the same master, on copper; *Eucharist*, by *Titian*, on marble. The *Palazzo Dragonetti* also contains pictures, the best by *Pompeo d'Aquila*, of the 16th cent.

Ascending the Corso, a gate on the right leads us to the *Citadel*, a massive square edifice with low round towers, constructed by the Spaniards in 1543 under Charles V., surrounded by a moat. This point affords the best view of the Gran Sasso, the town, and the mountainous environs. (Application for admission must be made to an officer.)

Outside the gate is the interesting burial church of the *Madonna del Soccorso*, containing some fine works by Silvestro.

Near Aquila, Braccio Fortebraccio da Montone, the dreaded rival of Sforza, was defeated by the united armies of Queen Johanna II. of Naples, Pope Martin V., and the Duke of Milan, commanded by Jacopo Caldora, on 2nd June, 1424.

About 3 M. to the N.W., on the road to Teramo (p. 193), is the village of *S. Vittorino* on the *Aterno*, occupying the site of the celebrated ancient Sabine town of *Amiternum*, where the historian *Sallust* was born. On an eminence which was once crowned by the ancient *Arx*, or citadel, stands an old tower with inscriptions and sculptures built into the walls. At the foot of the hill are remains of a theatre, an amphitheatre, and other buildings of the imperial epoch, where antiquities are frequently found.

The ASCENT OF THE GRAN SASSO D'ITALIA,  $1\frac{1}{2}$  day there and back, is most conveniently undertaken from Aquila. (Letters of introduction from members of the Italian Alpine Club desirable.) Provisions should be taken from Aquila. We drive viâ *Paganica* and *Camarda* (where the sindaco keeps the key of the Rifugio on the Campo Pericoli) in 2 hrs. to *Assergi* (2936 ft.; Locanda della Peppina, fair; Giovanni Acitelli and his brother, and Franco Nicola may be recommended as guides; about 10 fr.), where the night is spent, and next morning walk or ride thence (mule 4-5 fr.) in about 4 hrs. by a miserable path to the *Passo della Portella* (7400 ft.), whence we survey the N. slopes of the Apennines as far as Ascoli. Thence we descend in  $1\frac{1}{2}$  hr. to the *Campo Pericoli*, inhabited by shepherds, where a well-equipped refuge-hut (7218 ft.) was built by the Italian Alpine Club in 1886. An ascent of about 3 hrs. more, on foot, brings us to the summit. The *Gran Sasso d'Italia*, or *Monte Corno* (9816 ft.), is the highest peak of the Apennines. In formation it resembles the limestone Alps of the Tyrol. The view is strikingly grand, embracing the Tyrrhenian Sea, the Adriatic, the rocky Dalmatian coast, and the whole of Central Italy. The other chief summits of the Gran Sasso group are the *Pizzo d'Intermesole* (8680 ft.), the *Corno Piccolo* (8650 ft.), the *Pizzo Cefalene* (8507 ft.), and the *Monte della Portella* (7834 ft.).

The ascent of the Gran Sasso from Teramo (p. 193) is not so convenient. We drive by the Aquila road viâ Montorio to ( $3\frac{1}{2}$  hrs.) a point shortly before Fano Adriano (p. 193), where we turn to the left, and ascend  $\frac{1}{2}$  (1 hr.) *Pietracamela*. The sindaco here also has a key of the Rifugio on Campo Pericoli (see above). We ascend to the latter in 5-6 hrs.

A small handbook for visitors to the Gran Sasso is about to be published by Dr. Enrico Abbate.

As the train proceeds we obtain a pretty retrospective view of Aquila. The scenery of the valley is very striking; to the N. the Gran Sasso d'Italia. 69 M. *Paganica*, 2½ M. from the village of that name (see p. 184); 74 M. *S. Demetrio de' Vestini*; 77½ M. *Fagnano-Campana*; 80½ M. *Fontecchio*, the village of which is perched high up on the rocks. The valley of the Aterno, which the railway descends, contracts. — 84 M. *Beffi*, with a large castle to the left. — The train now descends a steep gradient. — 87½ M. *Acciano*; 90 M. *Molina*. Then three long tunnels; part of the line lies high above the river. — 95½ M. *Raiano*. Here the railway leaves the Aterno, which flows to the N.E. to Popoli, and begins to ascend the luxuriant valley of Solmona, watered by the *Gizio*, a tributary of the Aterno. To the E. is the Maelia chain, and to the W. the hills enclosing the Lago di Fucino.

101 M. *Solmona*. — The station is about 25 min. drive from the town; omnibus 40 c. — *Hotels*. ALBERGO MONZÙ, at the gate, near the railway-station, R. 1 fr., well spoken of. — *Caffè & Trattoria della Forchetta*, in the main street.

*Solmona* (1568 ft.), with 17,700 inhab., the ancient *Sulmo* of the Pæligni, the birthplace of Ovid, who was much attached to this his 'cool home, abounding in water', as he calls it, is picturesquely situated, being commanded on two sides by mountains, and contains several mediæval buildings of architectural interest. The *Town Hall*, of the 16th cent., is a handsome Renaissance edifice with a strong leaning to the late-Gothic style; the façade is adorned with statues of popes. The palace of *Baron Tabassi*, in a side-street, and numerous others deserve examination. The church of *S. Maria Annunziata*, and the Gothic façades of the churches of *S. Francesco d'Assisi* and *S. Maria della Tomba*, though all more or less injured by the earthquake of 1803, are also interesting. The church of *S. Francesco* was built on the site of an older church, a Romanesque portal of which, opposite the above-mentioned hotel, is still preserved, and serves as an entrance to the meat-market. Many of the buildings destroyed by the earthquake of 1706 still lie in ruins. At the door of the grammar-school is a wooden statue of Ovid, dating from the 15th cent.; the name of the poet still lingers in the songs of the district as that of a famous sorcerer. The strong fermented wine of Solmona has some reputation.

About 3 M. to the N. of Solmona and 1½ M. from the station, lies the *Badia di S. Spirito*, the church of which contains some paintings by Raphael Mengs. Adjacent are extensive remains of the foundations of a Roman building known as the 'Villa di Ovidio'. On the rock above the ruins, picturesquely situated, is the *Hermitage of Celestine V.* (comp. p. 183).

About 16 M. to the S. of Solmona lies *Scanno*, reached on a mule in about 6 hrs. (walking not recommended). The picturesque route passes several villages, and then ascends the wild and rocky ravine of the *Sagitario*. The latter part of it skirts the lake of Scanno. Scanno (no inn, private introductions desirable) is perhaps the finest point in the Abruzzi. The women of Scanno wear a peculiar costume.

The **Monte Amaro** (9170 ft.), the highest summit of the *Matella Mts.*, may be ascended from Solmona. Riding is practicable to the *Campo di Giove*, 3-4 hrs.; thence to the top 5 hrs.

The railway now bends sharply to the N., towards the valley of the Aterno. — 104 M. *Pratola-Peligna*.

107 M. *Pentima*. A short distance hence is the Cathedral of \**S. Pelino* (keys kept by the canon at the village), an edifice of the 13th century. The architecture is very interesting, but the interior has unfortunately been modernised. Old pulpit. Chapel of St. Alexander of the 16th century.

On the lofty surrounding plain lie the ruins of the extensive ancient city of *Corfinium*, once the capital of the *Pæligni*. In B.C. 90 it was constituted the federal capital of the Italians during their struggle against the Romans for independence, and called *Italica*, but a few years later it had to succumb to the Romans. The arches of an aqueduct are the most conspicuous of the ruins. The discoveries made in the course of the recent excavations at the necropolis and other points are exhibited in the small *Museum* here, the key of which may be obtained from the attentive *Ispettore Cav. de Nino* at Solmona.

110 M. *Popoli* (*Locanda dell' America*, moderate; *Posta*), a town with 7000 inhab., situated at the junction of the roads from Pescara, Aquila, Avezzano, and Solmona, and commanded by the ruined castle of the *Cantelmi*, who were once masters of the place. A little above the town the Gizio and Aterno unite to form the *Pescara*, along which the railway descends till it approaches the sea.

112 M. *Bussi*. The valley is enclosed on both sides by abrupt cliffs. Tunnel. — 119 M. *Torre de' Passeri*, picturesquely situated. Connoisseurs of early Christian architecture should visit the abbey of *S. Clemente di Casauria*, 25 min. from Torre de' Passeri, a basilica of the 12th cent., with ancient sculptures. This was the site of the ancient *Interpromium*, relics from which are still preserved in the church.

123<sup>1</sup>/<sub>2</sub> M. *S. Valentino*; 125<sup>1</sup>/<sub>2</sub> M. *Alanno*; 128 M. *Manoppello*.

133<sup>1</sup>/<sub>2</sub> M. *Chieti*. — The *STATION* is about 3 M. from the town, which lies on the heights to the E. (omnibus 90 c., in the reverse direction 60 c.); about halfway the road passes a ruined baptistery.

*Hotels in the town*: \**ALBERGO DEL SOLE*, R. 1<sup>1</sup>/<sub>2</sub> fr., good trattoria; *ALBERGO NUOVO*; *PALOMBA D' ORO*.

*Chieti*, the ancient *Teate Marrucinatorum*, capital of a province, with 22,000 inhab., is a clean and busy town. From the *Piazza Vittorio Emanuele* a promenade leads round the town, affording magnificent \**Views* of the *Matella* group, the course of the *Pescara*, and the hill country extending to the sea (the finest from the drilling-ground on the S.). The order of the *Theatines*, founded in 1555 by Paul IV., who had been Archbishop of Chieti, derives its name from this town.

The valley of the *Pescara* gradually expands. Beyond (141<sup>1</sup>/<sub>2</sub> M.) *Pescara* (p. 194) the line crosses the river. — 142<sup>1</sup>/<sub>2</sub> M. *Castellammare Adriatico*, see p. 194.

### 13. From Aquila to Avezzano and Roccasecca (*Naples*).

FROM AQUILA TO AVEZZANO, about 35 M.; diligence daily in 7 hrs. (in the reverse direction 8 hrs.). — FROM AVEZZANO TO ROCCASECCA, about 42½ M.; diligence twice daily in 9 hrs. to Arce; from Arce to Roccasecca railway. These diligences correspond with the trains of the Rome and Naples railway.

*Aquila*, see p. 183. — The road descends into the valley of the Aterno, crosses the railway, and ascends gradually through vineyards. Beyond *Ocre* it passes through a grove of oaks. Looking back, we obtain a beautiful view of *Aquila* and the *Gran Sasso*; farther on we observe the *Maiella* to the S.E. Numerous villages lie scattered over the surrounding slopes. We at length reach the lofty plain, and then (16 M.) *Rocca di Mezzo*, a miserable village, where horses are changed. The road crosses the summit of the pass (3½ M. from *Rocca*), not far from *Ovindoli*, a village picturesquely commanded by a ruined castle. It then descends rapidly in windings, commanding an admirable \*View of the plain of the *Lago di Fucino*. The castle of *Celano* next comes in sight, and then the town itself, which we reach in ¾ hr. more.

*Celano*, a town with 7000 inhab., is beautifully situated on a hill, and from it the *Lago di Fucino* is sometimes called *Lago di Celano*. The Castle (\*View), erected in 1450, was once occupied by the unfortunate Countess *Covella*, who was taken prisoner by her son *Rugierotto*. She was soon restored to liberty, but in 1463 her domains were bestowed by *Ferdinand of Arragon* upon his son-in-law *Antonio Piccolomini*, Duke of *Amalfi*, and nephew of *Pius II.* *Celano* was the birthplace of *Thomas of Celano* (d. 1253), the supposed author of the celebrated requiem, '*Dies iræ, dies illa*'.

The now drained *Lago di Fucino* (2184 ft.), the ancient *Lacus Fucinus*, was once 37 M. in circumference and 65 ft. in depth. Owing to the want of an outlet, the level of the lake was subject to great variations which were frequently fraught with disastrous results to the inhabitants of the banks. Attempts were therefore made to drain the lake in ancient times, but it was only very recently (in 1875) that this object was finally accomplished.

The earliest sufferers from the inundations were the ancient *Marsi*, in consequence of whose complaints *Cæsar* formed the project of affording a permanent remedy for the evil, but the work was not begun till the reign of the *Emp. Claudius*. The bottom of the lake lies about 80 ft. above the level of the *Liris* at *Capistrello*, and the plan was to construct a tunnel, or *emissarius*, through the intervening *Monte Salviano*. No fewer than 30,000 men were employed in the execution of the work during eleven years. This was the most gigantic undertaking of the kind ever known before the construction of the *Mont Cenis* tunnel. The length of the passage was upwards of 3½ M., and for about 1¾ M. of that distance it was hewn in the solid rock. The transverse measurement of the tunnel varied from 4 to 16 sq. yds., and in other respects also the work was entirely destitute of uniformity. The greatest depth of the tunnel below the surface of the earth was 298 ft., and 33 shafts were constructed for the admission of air and the removal of rubbish. With



a view to inaugurate the completion of the work, A.D. 52, Claudius arranged a sanguinary gladiatorial naval contest, which was attended by a vast concourse of spectators, but it was found necessary to deepen the tunnel, and it was again opened with renewed festivities, as Tacitus records (Ann. xii. 57). Ancient writers stigmatise the work as an entire failure, but their strictures are not altogether well founded, for it was obviously never intended to drain the whole lake, but merely to reduce it to one-third of its original size. Serious errors had, however, been committed in the construction of the tunnel, and especially in that of the channel which conducted the water to the emissarius. Claudius died in 54, and nothing farther was done in the matter. Trajan and Hadrian partially remedied the defects, but the channel and the emissarius itself afterwards became choked up. Frederick II. attempted to re-open the tunnel, but the task was far beyond the reach of mediæval skill. After the year 1783 the lake rose steadily, and by 1810 it had risen upwards of 30 ft. Efforts were now made under the superintendence of Rivera to restore the Roman emissarius, but under the Bourbon régime there seemed little prospect that the task would ever be completed. In 1852 the government was accordingly induced to make a grant of the lake to a company on condition that they would undertake to drain it, and the sole privilege was soon afterwards purchased from them by Prince Torlonia of Rome (d. 1886). M. de Montricher, a Swiss, the constructor of the aqueduct of Marseilles (d. at Naples in 1858), and his pupil Bermont (d. 1870), and subsequently M. Brisse conducted the works. The difficulties encountered were prodigious, and the natives were frequently heard to indulge in the jest, 'o Torlonia secca il Fucino, o il Fucino secca Torlonia'. In 1882, however, the emissarius was at length re-opened. It is an extension of the Roman work, but longer and wider, and constructed with the utmost care. It is nearly 4 M. long, and a transverse section measures about 21 sq. yds. The beginning of it is marked by a huge lock, erected in a massive style. This is the outlet of the channel which is intended to keep the lowest portions of the basin drained. A broad road, about 35 M. in length, runs round the reclaimed land (38,000 acres in extent), which is converted into a vast model farm, colonised by families from the prince's different estates.

The road traverses the old bed of the lake and next reaches Avezzano, a drive of 1 hr. from Celano.

**Avezzano** (\**Locanda d'Italia*, no sign; \**Loc. del Vetraio*, unpretending), with 7400 inhab., possesses a château built by the Colonnas and now belonging to the Barberini, and a few inscriptions at the *Fribunale*. It is a good starting-point for a number of excursions, and particularly for a visit to the reclaimed Lago di Fucino.

An excursion to *Luco*, about 6 M. from Avezzano, will afford the traveller a good opportunity of inspecting the drainage operations. He should drive to the entrance of the new outlet, and get the custodian to conduct him thence to the ancient emissarius. — *Luco*, now an uninteresting place, was the *Lucus Angitiae* of the ancients, and was called after a temple of the goddess of that name. The site of the temple is now occupied by the venerable Benedictine Church of *S. Maria di Luco*, situated on the N. side of the village, and dating from the 6th or 7th cent. Extensive remains of walls in the polygonal style mark the boundary of the *Temenos*, or sacred precincts of the temple. Fine view hence, as well as from all the hills around the lake.

On the E. bank of the lake lies the village of *San Benedetto*, on the site of *Marruvium*, the ancient capital of the Marsi, extensive remains of which are still to be seen.

To the N. of Avezzano, rising abruptly from the plain, is situated the double-peaked *Monte Velino* (8159 ft.), visible from Rome. At its base, 4 M. from Avezzano, lies the village of *Albe*, the ancient *Alba Fucensis*.

It lay on the confines of the territories of the Vestini, Marsi, and Æqui, and having received a Roman colony of 6000 souls, B.C. 303, it became the most powerful Roman stronghold in the interior of Italy. It occupied three contiguous groups of hills. On the W. side a triple wall in the polygonal style is still extant, while in the plain rose a vast tumulus, now hardly recognizable. Remains of the *Via Valeria*, which led from Tivoli to Corfinium by Alba, of an amphitheatre, etc., are also traceable. The most important monument of antiquity, however, is the \*Temple, which has been converted into a church of *S. Pietro*, with eight Corinthian columns of marble in the interior. Fine view of the valley.

FROM AVEZZANO TO TAGLIACOZZO, 10½ M., diligence once daily. (A railway in the direction of Tivoli and Rome is under construction, already opened between Mandela and Tivoli; see Baedeker's Central Italy.) The road passes *Scurcola* (fine view from above the old castle) and the *Campi Palentini*, where, on 28th Aug. 1268, the young Conradin of Hohenstaufen, the last scion of that illustrious imperial house, was defeated, after a most gallant resistance, by Charles I. of Anjou, who on the advice of the aged Chevalier Alard de St. Valery had placed part of his army in an ambuscade. Charles afterwards caused the beautiful, but now ruined church of *S. Maria della Vittoria* (¼ M. from Scurcola, to the right of the road) to be erected on the spot by Niccolò Pisano, a Madonna from which is still preserved in the church of *S. Maria* at Scurcola.

*Tagliacozzo* (*Trattoria* by the gate, on the left) lies on the margin of a deep ravine from which the *Imele* emerges. The sources of the Liris near Cappadocia may be visited hence on foot in 1½ hr.

From Tagliacozzo a horse or mule (6-7 fr.) may be taken to (1 hr.) *Rocca di Cerro* and (2½ hrs.) *Carsoli* (Locanda *Stella*), the ancient *Carsoli*, with an old castle. Those who pass the night at Carsoli may walk next day viâ (2 hrs.) *Riofreddo* to (3 hrs.) *Vicovaro* and take the train thence to (½ hr.) *Tivoli*.

The drive from Avezzano to Roccasecca (railway under construction) through the valley of the Liris (to Sora in 5 hrs.) is one of the most attractive in Italy. The road traverses the Monte Salviano, and reaches (7½ M.) *Capistrello*, where the emissarius of the Lago di Fucino issues from the mountain. It then follows the left bank of the Liris. On a height on the right bank lies (4 M.) *Civittella Roveto*, the capital of the *Val di Roveto*, as the upper part of the valley of the Liris, as far as Sora, is called. Then, to the left, *Civittà d'Antino*, the *Antinum* of the Marsi, with several relics of antiquity. To the right of the river lies *Morino*, whence the fine waterfall of *Lo Schioppo*, 5 M. distant, may be visited. Beautiful oak and chestnut woods.

A charming mountainous district is now traversed. We pass (12½ M.) *Balsorano*, and after 5 hrs' drive from Avezzano (in all 31 M.) reach the town of —

**Sora** (*Hôtel di Roma*, good cuisine), with 13,200 inhab., situated in the plain, on the right bank of the Liris, which flows in the form of a semicircle round the crowded houses of the town. The Romans wrested the place from the Volsci, and founded a powerful colony here, B. C. 303. The cathedral stands on ancient substructures. On the precipitous rock above the town are remains of polygonal walls, and also traces of mediæval castles. The town was the native place of several celebrated men, and the residence of others (the Decii, Attilius Regulus, the orator Q. Valerius, I

Mummius, etc.). The learned Cardinal Cæsar Baronius (1538-1607) was born at Sora, and died at Rome as librarian of the Vatican. Sora forms, as it were, the key of the Abruzzi.

The road from Sora to Isola,  $3\frac{1}{2}$  M., traverses the well cultivated valley, following the left bank of the river. The abundance of water here imparts a freshness and charm to the scenery which are rarely met with in warm climates. To the left the *Fibrenus* falls into the Liris.

In the former stream, near its mouth, lies the *Isola S. Paolo*, on which a monastery was founded by the Benedictine S. Domenico Abbate, a native of Foligno. Hildebrand, afterwards Pope Gregory VII., was once a monk here. The island is also supposed to be the *Insula Arpinas*, the birthplace of Cicero, the scene of his dialogue 'de legibus'. The dilapidated abbey-church is said to have been constructed on the ruins of the illustrious orator's villa. The latter was erected by his grandfather, and embellished by his father, who devoted his leisure to the study of science here, and it was therefore a favourite retreat of Cicero himself, and is described by him in his treatise *De Leg.* 2, 3. In the reign of Domitian the villa belonged to the poet Silius Italicus. The Liris was crossed by an ancient bridge above the island, the '*Ponte di Cicerone*', one of the three arches of which is still standing.

In the neighbourhood are several manufactories, chiefly of paper (*cartiera*), surrounded by well-kept gardens. The most important of these is the *Cartiera del Fibreno*, founded by M. Lefevre, a Frenchman, now Count of Balzorano. The gardens connected with it contain the picturesque waterfalls (Le Cascatelle) of the Liris and the Fibrenus. The cool water of the latter is praised by Cicero. From this point the road descends to —

*Isola* (good *Inn* at the cross-roads), or *Isola del Liri*, a small town with 6000 inhab., which, as its name indicates, stands on an island in the Liris. The two arms of the river here form two magnificent waterfalls, 80 ft. in height. That on the E. side, a view of which is obtained from the bridge as the town is entered, is a perpendicular fall, while the other and more picturesque cascade descends over an inclined plane about 160 yds. in length.

A busy road passing the paper-mills above Isola winds upwards to ( $2\frac{1}{2}$  M.) *Arpino* (*Locanda della Pace*, near the Piazza, small, but clean), a finely situated town with 12,000 inhab., the ancient Volscian mountain-town of *Arpinum*, and celebrated as the native place of Marius and Cicero. The houses in which they were born are still pointed out to the credulous. The *Town Hall* in the Piazza is embellished with busts of Marius, Cicero, and Agrippa. A bombastic inscription here runs thus: '*Arpinum a Saturno conditum, Volscorum civitatem, Romanorum municipium, Marci Tullii Ciceronis eloquentiæ Principis et Cai Marii septies Consulis patriam ingrediendi viator: hinc ad imperium triumphalis aquila egressa urbi totum orbem subiecit: ejus dignitatem agnoscas et sospes esto*'. The fountain to the right of the town-hall bears the cognisance of Arpino, consisting of two towers over which the Roman eagle hovers. Weavers and fullers are frequently mentioned in old inscriptions found here, and, according to Dion Cassius, Cicero's father belonged to the latter handicraft. Arpino was the native place of the well-known painter *Giuseppe Cesari* (1560-1640), more commonly known as the *Cavaliere d'Arpino*, whose house is still pointed out.

The town consists of four quarters. The western quarter ('*civitas*') lies on an abrupt eminence, connected with the town by a narrow isthmus.

This was the site of the most ancient town. On the summit stands a small octagonal church, which commands a beautiful view. The town itself rises on the slope of a still higher hill. The greater part of the ancient wall, consisting of large irregular blocks of stone, broken at intervals by mediæval round towers, is still preserved, and may be traced throughout its whole extent. The ascent should be made on the N. side. On the hill lies the *Città Vecchia*, or old town. In the wall here is the *Porta dell' Arco*, a remarkable gateway with a pointed arch.

From Arpino to Arce, diligence in 1½ hr.

From Isola to Arce, 8 M. The road follows the left bank of the river. To the right is the loftily situated town of *Monte San Giovanni*; to the left lies *Fontana*. Then *Arce*, and *Rocca d'Arce*, the ancient *Arr Volseorum*, in a strikingly picturesque situation, connected with *Roccasecce* by a branch railway (6 M., in 22 min.; fares, 1 fr. 15, 80, 55 c.), see pp. 3 seq.

#### 14. From Solmona to Caianello (Naples).

80 M. DILIGENCE once daily in 10 hrs., starting from Solmona in the evening, from Caianello in the morning. At Caianello it corresponds with the quick train to Naples. — From Solmona to *Castel di Sangro*, 25 M., two-horse carr. 12 fr.

The road traverses the plain as far as (6 M.) *Pettorano*, and then ascends in long windings to *Rocca Pia* or *Rocca Valloscura*, a village situated in a rocky ravine. Beautiful retrospects of the valley of Solmona. After a farther ascent we reach the culminating point (4200 ft.) of the road, the *Piano di Cinquemiglia*, a table-land enclosed by mountains, and of the extent indicated by the name. In winter it is frequently rendered impassable by snow for several months, and in summer the temperature is generally low. Beyond this plain *Rivisondoli* becomes visible. The road then leads to the right past *Roccarasa*, 2½ M. beyond which it descends by long windings to the valley of the *Sangro*, the ancient *Sagrus*. The village to the left is *Rocca Cinquemiglia*. We now cross the river to —

**Castel di Sangro** (*Hôtel du Commerce*, in the Piazza), on the right bank of the broad and turbulent Sangro, picturesquely situated at the foot of lofty mountains. Except the old church of *S. Nicola* by the bridge, and the ruins of a castle, the place contains nothing noteworthy.

From Castel di Sangro to Isernia, 18½ M. (diligence in 5 hrs., fare 6 fr.). The road ascends the heights which separate the valley of the Sangro from that of the *Vandra*, a tributary of the Volturno. Picturesque view from the summit; to the left, below, the town of *Forli* is visible. The road then descends by the villages of *Rionera* and *Vandria*, crosses the valley, and ascends a second chain of hills. The summit commands a survey of the extensive valley of the Volturno and of Isernia.

**Isernia** (*Locanda di Pettorossi*), the ancient *Æsernia* of the Samnites, formerly important on account of its secure positio

on an isolated eminence, is now a closely built, dirty town, consisting of one long main street. A few Roman antiquities are seen near S. Pietro and elsewhere; and there are fragments of the ancient walls in the polygonal style.

Archæologists may from this point visit the ruins of the ancient Samnite *Bovianum* (a theatre and temple), near *Pietrabbondante*. Road to *Pescolanciano* 9 M., corricolo 6 fr.; thence a bridle-path in 2 hrs.

From Isernia diligence daily to *Campobasso* (p. 195) by *Boiano*, the ancient *Bovianum Undecimanorum*. One-horse carr. from Isernia to Venafrò 6 fr.

From Isernia to the railway-station of Caianello, 31 M. The road at first traverses a hilly district, passing *Macchia* on the right, and then enters the valley of the *Volturno*, which it crosses. It traverses the broad valley on the right bank, and (15 M.) reaches *Venafrò*, the ancient *Venafrum*, a small town rising on a hill, famous for its oil in the days of Horace (*Od. ii. 6*); it is commanded by a ruined castle. The road continues to skirt the mountains; the *Volturno* at length turns to the S., and we soon reach the small village of *Caianello* (poor inn, not suitable for spending the night), a station on the railway from Rome to Naples.

From Caianello to *Naples*, see R. 1.

## 15. From Ancona to Foggia (*Brindisi*).

201 M. RAILWAY in 7 $\frac{3}{4}$ -12 hrs.; fares 36 fr. 50, 25 fr. 55, 14 fr. 60 c. (3rd class by express 18 fr. 25 c.). — Ancona is 347 M. distant from Brindisi, to which an express train runs daily in 14 $\frac{1}{4}$  hrs. in correspondence with the quick trains from Milan and Bologna (fares 62 fr. 90 c., 44 fr. 5, 31 fr. 45 c.); also once weekly (Sun.) in 11 $\frac{3}{4}$  hrs. (from Bologna to Brindisi 15 $\frac{3}{4}$  hrs.), in connection with the English mail to India, carrying passengers to Brindisi only. The local trains stop for the night at Pescara or Foggia.

The line skirts the coast, affording a sea view to the left, and an inland view to the right. The towns, generally situated on the heights, at some distance from the railway, communicate regularly with their stations by diligence; but these vehicles have little pretension to comfort.

From Ancona viâ (3 $\frac{1}{2}$  M.) *Varona*, (10 M.) *Osimo*, (15 M.) *Loreto*, (17 $\frac{1}{2}$  M.) *Recanati*, and (23 M.) *Potenza Picena* to (26 $\frac{1}{2}$  M.) *Porto Civitanova*, see *Baedeker's Central Italy*. — Porto Civitanova, at the mouth of the *Chienti*, is the station for the town of *Civitanova*, which lies 1 $\frac{1}{4}$  M. inland. A railway, not yet completed, runs hence to Fabriano viâ Macerata.

The railway to Foggia and Brindisi crosses the *Chienti*. 31 M. *S. Elpidio a Mare*. The village of *S. Elpidio* lies several miles inland. — The *Tenna* is next crossed.

36 $\frac{1}{2}$  M. *Porto S. Giorgio*, with an imposing fort.

On the hill, 3 M. inland, is situated *Fermo* (*Locanda dell' Aquila*; seat in a carriage 50 c.), the ancient *Firmum Picenum*, with 18,000 inhab., and the seat of an archbishop. It became a Roman colony after the beginning of the First Punic War, and has continued since that period to be a town of some importance. At the *Porta S. Francesco*, by which the town is entered, are seen remnants of the ancient wall, constructed at a very remote period. The streets ascend somewhat precipitously to the height on which the handsome Piazza is situated; the *Town Hall* here contains

some inscriptions and antiquities. Outside the town we obtain fine views of the fertile district, the Apennines, and the sea.

The train next crosses the brooks *Lete Vivo* and *Aso*. 43 M. *Pedaso*, 48 M. *Cupra Marittima (Marano)*. Near the latter once lay the ancient town of that name, with a celebrated temple dedicated to the Sabine goddess *Cupra*, and restored by Hadrian (in A.D. 127). 50 M. *Grottammare*. On the hill, about  $4\frac{1}{2}$  M. inland, is *Ripatransone* (8000 inhab.). The inhabitants of these districts greatly resemble their Neapolitan neighbours in manners and appearance.

53 M. *S. Benedetto* (inn at the station), a village on the coast.

FROM S. BENEDETTO TO ASCOLI PICENO,  $20\frac{1}{2}$  M., railway in  $1\frac{1}{2}$  hr.; fares, 3 fr. 75, 2 fr. 65, 1 fr. 70 c. The train ascends the valley of the *Tronto*, passing *Porto d'Ascoli*, *Monteprandone*, *Montesampolo*, *Spinetoli-Colli*, *Offida-Castel Lama*, and *Marino*. — *Ascoli Piceno* (\**Locanda dell'Aquila*, moderate), the ancient *Asculum Picenum*, with 23,300 inhab., the seat of a bishop and capital of a province, is situated on the S. bank of the *Tronto*. The valley is here contracted and enclosed by lofty mountains. To the N. rises the jagged *M. della Ascensione* (3808 ft.), to the W. the *Sibilla*, and more to the S. the *Pizzo di Sevo*. Ascoli, an ancient town in a commanding situation, the capital of the tribe of Picentines, took a prominent part in the Social War against Rome, and was captured and destroyed by Pompey. Interesting remains of the ancient walls, a bridge, and a \*Gate at the W. end of the town. The town-hall contains a few inscriptions, and other relics are encountered in other parts of the town, e. g. insignificant vestiges of a theatre and amphitheatre. The architecture of the churches and palaces dates chiefly from a period anterior to the Renaissance, materially enhancing the interest of the town, which is indeed the most attractive on the E. coast. The \*Cathedral is said to have been founded by Constantine on the site of a temple of Hercules. The original substructures are still traceable. A chapel on the right in the interior contains good pictures by Crivelli. — Mountain roads lead hence by *Norcia* to *Spoleto*, and others through the valleys of the *Vetino* and *Aterno* to *Aquila* (p. 183).

Beyond (56 M.) *Porto d'Ascoli* the train crosses the *Tronto*, the ancient *Truentus*, formerly the boundary between the States of the Church and the kingdom of Naples. 62 M. *Tortoreto*. 68 M. *Giulianova*, a dirty village with a few fine villas on the hill,  $1\frac{1}{4}$  M. from the coast, built in the 15th cent. by the inhabitants of the ancient *Castrum Novum* on the *Tordino*, and then named *S. Flaviano*.

FROM GIULIANOVA TO TERAMO, 16 M., railway in 1 hr.; fares, 2 fr. 95, 2 fr. 10, 1 fr. 35 c. The train ascends the valley of the *Tordino*, passing *Mosciano*, *Notaresco*, *Bellante-Ripatone*, *Castellaro-Canzano*. — *Teramo*, the ancient *Interamna*, is the capital of a province and seat of a bishop, with 20,400 inhab. The Gothic cathedral is now modernised. The town contains several inns, the best in the Piazza, where the *Café d'Italia* is also situated. — A road ascends the valley of the *Vomano* from Teramo, passing *Montorio* and *Fano Adriano*, ascending between the *Monte Piano* (5843 ft.) and the *Monte Cardito*, leaving *Monte S. Franco* (7000 ft.) to the S., and then descending in many curves past *S. Vittorino* (p. 184), where several roads meet, to *Aquila* (p. 183). Ascent of the *Gran Sasso d'Italia*, see p. 184.

The train crosses the *Tordino*, the ancient *Batinus*, and then the *Vomano (Vomanus)*. To the right a fine view is obtained of the *Gran Sasso d'Italia* (p. 184), which is here visible from base to summit.  $79\frac{1}{2}$  M. *Atri-Mutignano*.

*Atri* (1391 ft.; \**Albergo di Vinc. Marcone*), 6 M. inland (diligence daily, 1 fr. 25 c., other conveyances rarely obtainable), the ancient *Hatria*, an episc.

copal residence, with 10,000 inhab., is a town of great antiquity, and was once celebrated for its copper coins. Numerous ruins bear testimony to its ancient importance. The Gothic cathedral with its frescos merits a visit. It rests on extensive foundations of ancient origin, perhaps those of a temple. Several large grottoes near the town are also of very remote date.

The train now crosses the *Piomba*, the ancient *Matrinus*, 5 M. inland from which is situated *Città Santangelo* (7000 inhab.). 84 M. *Silvi*; 87 M. *Montesilvano*.

*Penne*, 16 M. inland, the capital of the district, with 10,000 inhab., was the *Pinna* of the ancients, and chief town of the Vestini, of which period various relics still exist.

90 M. *Castellammare Adriatico*, junction for the line to *Terni*, *Aquila*, and *Solmona*, see R. 12. — The train next crosses the *Pescara* river.

92 M. *Pescara* (*Leone d'Oro*; *Railway Restaurant*, dear and indifferent), a fortified town with 5500 inhab., is situated in an unhealthy plain. The mountain-group of the *Maiella*, culminating in *Monte Amaro* (9160 ft.), now becomes visible on the right.

The train crosses the *Alento*. 96 M. *Francavilla*, a village on the hill to the right. Beyond it a mountain-spur projects into the sea. Four short tunnels. Beyond the third the fort of *Ortona* becomes visible on the left.

105 M. *Ortona*. The town (*Caprera*; *Café* in the *Piazza*),  $\frac{1}{2}$  M. from the station, the ancient *Ortona*, capital of the *Frentani*, is now a tolerably clean and well-built place (12,000 inhab.), situated on a lofty promontory, with a small quay on the shore below. Beautiful views towards the S. as far as the *Punta di Penna* (see below), especially of the ancient and dilapidated fort. The architecture of the cathedral should be inspected.

Beyond *Ortona* the train passes through another tunnel and crosses two brooks. 109 $\frac{1}{2}$  M. *S. Vito Lanciano* is the station for *Lanciano*, 6 M. inland, with 18,000 inhab., the ancient *Anxanum*. Between S. Vito and the next station (52 M.) *Fossacesia* are three tunnels, beyond which we obtain a pleasing survey of the peninsula, terminating in the *Punta di Penna*.

Near (116 M.) *Torino di Sangro* the train crosses the *Sangro*, Lat. *Sagrus*. 122 M. *Casalbordino*. Three tunnels, beyond which *Vasto* becomes visible, on an olive-clad hill on the right. 131 M. Stat. *Vasto*. The town lies on the hill,  $1\frac{1}{4}$  M. from the station.

*Vasto d'Aimone* (*Locanda del Pesce*; the others dirty; *Café Nazionale*), the ancient *Histonium*, with 14,000 inhab., lies high, and commands fine views as far as the *Tremiti* islands and *Monte Gargano*. The small cathedral with a Gothic façade bears a memorial tablet to General 'Carlo Antonio Manhes, distruttore de' briganti, primo cittadino del Vasto', date 1810. A small museum in the town-hall contains inscriptions and other relics found here. In the environs are extensive olive plantations.

The train crosses the *Trigno*, Lat. *Trinius*. 147 $\frac{1}{2}$  M. *Termoli* (*Venezia*, in the suburb), a fortress close to the sea, with mediæ-

val walls, excessively dirty. Charming survey of the Mafella and Abruzzi, with the *Tremiti Islands* (the *Insulae Diomedeeae* of mythology, still serving, as in antiquity, as a place of confinement) and Monte Gargano in the distance. The cathedral, with a Gothic façade, contains a number of quaintly decorated saints.

FROM TERMOLI TO BENEVENTO, 107 M., railway in  $9\frac{1}{4}$  hrs.; fares, 19 fr. 45, 13 fr. 65, 8 fr. 65 c. The journey on the whole is monotonous.  $5\frac{1}{2}$  M. *Guglionest-Portocannone*; 10 M. *S. Martino in Pensilis*;  $17\frac{1}{2}$  M. *Ururi Rotello*. — 23 M. *Larino*, near the ruins of the ancient *Larinum*. — 31 M. *Casacalenda*;  $33\frac{1}{2}$  M. *Bonefro*;  $36\frac{1}{2}$  M. *Ripabottoni-S. Elia*;  $41\frac{1}{2}$  M. *Campolieto-Monacillone*; 47 M. *Matrice-Montagano*;  $51\frac{1}{2}$  M. *Ripalimosano*. —  $54\frac{1}{2}$  M. *Campobasso*, the capital of a province, and a place of some importance, with 14,800 inhab., is noted for its steel wares. —  $59\frac{1}{2}$  M. *Baranello*; 62 M. *Vinchiaturo*. — The railway here begins to descend the valley of the *Tanaro*. 69 M. *S. Giuliano del Sannio*. —  $71\frac{1}{2}$  M. *Sepino*; in the neighbourhood are the extensive ruins of the ancient *Saepinum*, now *Altilia*. —  $75\frac{1}{2}$  M. *S. Croce del Sannio*; 80 M. *Morcone*; 85 M. *Pontelandolfo*;  $86\frac{1}{2}$  M. *Campolattaro*; 90 M. *Fragneto Monforte*; 92 M. *Pescolamazza*;  $104\frac{1}{2}$  M. *Pietra Elcina*. — 107 M. *Benevento*, see p. 199.

Beyond Termoli, where the cactus first makes its appearance, the scenery is less attractive. The train crosses the *Biferno*, Lat. *Tifernus*. 152 M. *Campomarino*, 158 M. *Chieuti*, once Albanian colonies. We next cross the *Fortore*, the ancient *Frento*.

#### 165 M. *Ripalta*.

Near Ripalta, on 15th June, 1503, the Normans defeated and captured Pope Leo IX., and then, falling on their knees, implored his blessing. Leo, relenting, imparted it, and subsequently conferred Apulia, Calabria, and Sicily on the brothers Humfred and Robert Guiscard, a grant which was ultimately fraught with consequences so important to Rome and the papal throne, as well as to the Normans.

To the N.E. is the *Lago di Lesina*, which communicates with the sea. The train now proceeds inland, in order to avoid the promontory of *M. Gargano* (p. 196), a buttress of the Apennines projecting into the sea, with several peaks nearly 5000 ft. in height.  $174\frac{1}{4}$  M. *Poggio Imperiale*; 177 M. *Apricena*; 184 M. *San Severo*, a dirty town with 17,500 inhab., which, after a gallant resistance, was taken and almost entirely destroyed by the French in 1799. The cholera committed fearful ravages here in 1865. 191 M. *Motta*.

201 M. *Foggia*. — *Restaurant*, with several good rooms, at the station. The town is  $\frac{1}{2}$  M. distant; cab  $\frac{1}{2}$  fr. — *In the Town*: ALBERGO DI MILANO; LOCANDA & RISTORATORE ROMA, in the main street, very mediocre.

*Foggia*, the capital of a province formerly called the *Capitanata*, and the junction of the coast-railway and the line to Benevento and Naples (R. 16), is a clean, thriving town, with 40,300 inhabitants. It is well situated in a commercial point of view, and forms the central point of the great Apulian plain. The name is probably derived from the pits or cellars (Lat. *foveae*, now called *fosse di grano*), in which the inhabitants store their grain. On the left, opposite the first houses of the town,  $\frac{1}{4}$  M. from the station, is a portico forming the entrance to the *Giardino Pubblico*, which is adorned with several busts. Beyond these public grounds is a botanic garden. The main street which we follow now takes the name



of Corso Vittorio Emanuele. To the left in the piazza planted with trees rises a monument to *Vincenzo Lanza* (1784-1860), a physician and patriot, who was born at Foggia. After 5 min. we cross the Corso del Teatro and reach the *Piazza Federico II.*, adorned with a fountain (Pozzo dell' Imperatore), situated in the older part of the town. The name is a reminiscence of the Emperor Frederick II., who frequently resided at Foggia. The side-street immediately to the right also contains a gateway belonging to the old palace of the emperor, bearing an inscription of the year 1223 relative to the foundation. Leaving the *Piazza Federico II.* and turning to the left, we soon reach the *Cathedral*, which was originally erected by the Normans, partly destroyed by an earthquake in 1731, and afterwards re-erected in a modern style. Part of the old façade only now exists.

A great part of the spacious, treeless plain around Foggia is used as a sheep-pasture (*Tavoliere della Puglia*). During the summer the flocks graze on the mountains, and in October return to the plain by three great routes (Tratturi delle Pecore). These migrations, during which hundreds of flocks may be encountered in one day, date from the Roman period. Alphonso I., who introduced the merino sheep, converted the pastures into a royal domain in 1445. The number of sheep supported by these pastures amounted to 4½ million at the close of the 16th cent., but owing to the progress of agriculture, is now reduced to less than half a million.

About 3 M. to the N. of Foggia are the scanty remains of the ancient town of *Arpi*, said to have been founded by Diomedes, and afterwards replaced by Foggia.

FROM FOGGIA TO MANFREDONIA, 22½ M., railway in 1 hr. 10 min., fares, 4 fr. 10, 2 fr. 85, 1 fr. 85 c. — 10 M. *Amandola*; 15 M. *Fontanarosa*. — 22½ M. *Manfredonia*, a quiet town with 8500 inhabitants, was founded by King Manfred about 1263, and destroyed by the Turks in 1620. It now contains no buildings of importance, but part of the mediæval fortifications is still well preserved. Owing to the sheltered situation of the town, to the S. of Monte Gargano, the vegetation is very luxuriant, resembling that of Sicily in character. — About 2 M. to the W. of Manfredonia, on the road to Foggia, is the *Cathedral of S. Maria Maggiore di Siponto*, a fine example of the Romanesque style, with a crypt. The tastelessly restored interior contains a 'miracle-working' Madonna and numerous votive tablets. This church is part of the scanty remains of the old *Sipontum*, which was a Roman colony in B. C. 194. Other interesting remains of the old town have come to light in recent excavations. The road also passes *S. Leonardo*, converted into a commandery of the Teutonic Order in the time of Hermann von Salza, with two fine portals, now used as a 'Masseria', or farmhouse, and very dilapidated.

A road, at first traversing olive-plantations, and then ascending in windings, leads hence to (10½ M.) *Monte Santangelo* (2857 ft.), with a picturesque castle, and a famous old sanctuary of *S. Michele*, where a great festival is celebrated on 8th May. The chapel consists of a grotto to which 55 steps descend, and where, as the legend runs, St. Michael appeared to St. Laurentius, Archbishop of Sipontum, in 491. In the 11th cent. the warlike Normans undertook pilgrimages to this sacred spot before they became masters of the country. The bronze doors, with scenes from Scripture, bear the inscription: 'Hoc opus completum est in regia urbe Constantinopoli adjuvante Dno Pantaleone qui fieri jussit anno ab incarnatione Dni Millesimo Septuagesimo Sexto' (comp. p. 178). — From this point *M. Calvo*, the culminating point of *Monte Gargano* (5118 ft.), is most easily ascended. Between *Monte S. Angelo* and *Vico* lies the extensive and beautiful beech-forest called *Bosco dell' Umbra*, which stretches towards the sea. Farther the N. is *Ischitella*; towards the E., on the coast, is *Viesti*. The roads are good, and suitable for riding and walking only.

FROM FOGGIA TO LUCERA, 10½ M., diligence twice daily in 1½ hr.

(fare 1½ fr.); carriage there and back about 10 fr. (railway under construction). — The road, which is enlivened with busy traffic, ascends gradually through arable land.

**Lucera** (*Albergo d'Italia*), a town with 14,500 inhab., the ancient *Luceria*, was regarded as the key of Apulia, owing to its situation. It is first heard of during the Samnite wars, and in B.C. 314 it became a Roman colony. It continued to be an important and prosperous town down to the 7th cent. after Christ, but was destroyed in 663. It was at length restored by Frederick II., who in 1223 transplanted a colony of Saracens hither from Sicily, bestowing on them entire religious freedom. They were in consequence staunch adherents of the Hohenstaufen family, and accorded an asylum to the wife and children of Manfred after the battle of Benevento. They were, however, subdued by Charles of Anjou in 1269, and in 1300, after an attempt to throw off the yoke of Charles II., were compelled to embrace Christianity.

The town lies on a lofty plain, which slopes imperceptibly towards the S. and E., and abruptly towards the N. and W. On the W. side the plateau projects, forming a kind of peninsula, on which stands the admirably preserved *Castle* (keys at the Municipio), erected by Frederick, but dating in its present form from the reign of Charles I. It is an interesting example of a mediæval stronghold, and occupies the site of the ancient *arz*. The *View* embraces the plain bounded by the Apennines and Monte Gargano; to the N. lies the town of S. Severo, and to the E. stretches the sea. The isolated mountain to the S. is the Monte Vulture near Melfi, the summit of which commands a survey of the whole of Apulia. — The old *Cathedral*, which had fallen into ruin in the time of Frederick II., was restored in the Gothic style after the conversion of the Saracens by the Anjous. The pilasters of the nave are in verde antico. The right transept contains a beautiful figure of the Madonna in marble, on a monument of 1606. Below the choir is a crypt. — A few inscriptions dating from the ancient municipium, which far exceeded the modern town in extent, are preserved in the library of the municipio, or town-hall. There are slight traces of an amphitheatre on the E. side of the town.

On the road to S. Severo, 6 M. from Lucera, lay the *Castel Fiorentino*, where Frederick II., after a reign of 38 years as a German king, died in 1250, in his 56th year.

FROM FOGGIA TO ROCCHETTA S. ANTONIO, 31 M., railway in 1¾ hr.; fares, 5 fr. 65, 4 fr., 2 fr. 55 c. — Stat. (5½ M.) *Cervaro*, see p. 199; (11 M.) *Ordona*, the ancient *Herdonia*, with an ancient bridge, amphitheatre, tombs, etc.; (19½ M.) *Ascoli Satriano* (*Albergo di Roma*, clean), 1½ M. from the station (cab ½ fr.), charmingly situated, the ancient *Ausculum Apulum*, famed for the victory gained here by Pyrrhus over the Romans, B. C. 279; (24½ M.) *Candela*. — 31 M. *Rocchetta S. Antonio*.

From Rocchetta diligence daily in 3½ hrs. to —

**Melfi** (2067 ft.), with 12,700 inhab., picturesquely situated on the slope of Monte Vulture. It possesses an old castle of the Norman sovereigns, who often resided here, now restored by Prince Doria as a château. The upper portion of the town was totally destroyed by the earthquake; a great part of the remainder has been re-erected. Here, in 1059, Pope Nicholas II. invested Robert Guiscard with the duchies of Apulia and Calabria. The magnificent *Cathedral* of 1155, almost entirely destroyed by an earthquake in 1851, has since been modernised. The town-hall contains a fine Roman sarcophagus.

From this point the conspicuous **Monte Vulture** (4363 ft.), an extinct volcano, may be visited. Horace mentions it as the 'Apulian Vultur'; at that period it formed the boundary between Lucania and Apulia. Calabria extended hence in a S.E. direction to the Iapygian or Salentinian promontory, the modern Capo di Leuca (p. 210); and S.W. lay the land of the Brutii, as far as the Sicilian straits. Since the middle ages, however, the latter district has been named Calabria, while the ancient Calabria is now the Terra d'Otranto.

The former crater of M. Vulture is densely overgrown with oaks and beeches, among which two small and deep lakes are situated. By one of these are the Capuchin monastery of *S. Michele*, most picturesquely situated, and the ruined church of *S. Ilario*. On the farther side of the principal crater rises the summit of the mountain, *Il Piccolo di Melfi* (4359 ft.). The circumference of the whole mountain is about 37 M.

A road leads from Melfi to the E. to (15½ M.; or by a bridle-path, a pleasant, sequestered route, 7½ M. only) **Venosa** (poor inn), the ancient *Venusia*, colonised by Rome after the Samnite war, now a small town with 7500 inhab., picturesquely situated on the slope of Monte Vulture, not far from the *Fiumara*, the 'pauper aquæ Daunus' of Horace (Carm. iii. 30, 11), and near the more considerable *Ofanto*, Lat. *Aufidus*. The *Castle* was erected by Pirro del Balzo in the 15th cent. The abbey and church of *S. Trinità*, consecrated by Pope Nicholas II. in 1058, contain the tombs of the founder Robert Guiscard and his first wife Aberarda, mother of Boemund. Frescos of the 13th and 14th cent. have recently been discovered in the church. The three principal chapels are still distinctly recognised. The nave is 76 paces in breadth. The handsome court contains numerous inscriptions, columns, and other relics of an amphitheatre, which lay in the neighbourhood. The church has recently undergone restoration in questionable taste.

Near Venosa, on the road to the *Fiumara*, *Jewish Catacombs*, with inscriptions in Hebrew, Latin, and Greek, were discovered in 1853. History records that Jews were numerous here in the 4th and 5th centuries.

An ancient structure of 'opus reticulatum' here is called the *Casa di Orazio*, but without the slightest authority. *Horace*, the son of a freedman, was born at Venusia, on 8th Dec. B.C. 65, and there received his elementary education, after which his father took him to Rome in order to procure him better instruction. He frequently mentions the 'far resounding Aufidus' in his poems, as well as the villages in the vicinity (Carm. iii. 4, 14), such as the lofty *Acherontia*, now *Acerenza* (p. 215), 9 M. to the S.E., the woods of *Bantia*, N. of the latter, now *Abbadia de' Banzi*, near Genzano, and the fertile meadows of the low-lying *Ferentum* (probably *Forenza*). Near *Palazzo*, 6 M. to the E. of Venosa, to the right of the road to Spinazzola, rises an abundant spring, now called *Fontana Grande*, believed to be identical with the *Fons Bandusiae* so highly praised by Horace (Carm. iii. 13).

On the wooded heights between Venusia and Bantia, in B.C. 208, M. Claud. Marcellus, the gallant conqueror of Syracuse, and the first general who succeeded in arresting the tide of Hannibal's success (at Nola, 215), fell into an ambuscade and perished.

*Lavello*, where King Conrad died in 1254, lies 9½ M. to the N. of Venosa, beyond the wooded slopes of the Monte Vulture. The traveller may proceed thence by (19 M.) *Canosa* (p. 203) to the railway.

## 16. From (*Ancona*) Foggia to Naples.

**RAILWAY.** Shortest route from Germany and from N. and E. Italy to Naples. From Bologna to Naples 19½ hrs. — From Ancona to Foggia (201 M.), see R. 15. From Foggia to Naples (124 M.) by ordinary train in 8-8½, by express in 5½ hrs.; fares 22 fr. 40, 15 fr. 70, 8 fr. 95 c. — The slow trains are always behind time.

The train (finest views to the left) traverses the *Tavoliere di*

*Puglia* (p. 196). From (5½ M.) *Cervaro* diverges the branch-line to *Rocchetta S. Antonio* mentioned at p. 197.

17 M. *Giardinetto* is the station for *Troja*, 7 M. to the N. (diligence 1½ fr.), a colony founded in 1017 by the Greek prefect *Bugianus* (p. 203); to the eleventh cent. belongs also the interesting cathedral with its ancient bronze doors. At *Ponte di Bovino* the train crosses the *Cervaro*.

21 M. *Bovino*, the ancient *Vibinum*, lies on the hill to the left.

The train follows the left bank of the *Cervaro*. Three tunnels. 29½ M. *Montaguto-Panni*. *Montaguto* lies on the left bank of the *Cervaro*; *Panni* lies high up among the hills to the left. 33 M. *Savignano-Greci*, two villages loftily situated on opposite sides of the *Valle di Bovino*, or ravine of the *Cervaro*. Then a long tunnel. 39½ M. *Ariano*; the town is not visible from the line. Five tunnels, one of which is more than 1½ M. long. We then cross the watershed between the Tyrrhenian Sea and the Adriatic. 46 M. *Montecalvo*; the village is on the hill to the right. 50 M. *Buonalbergo*. Near (55 M.) *Apice* the train enters the narrow valley of the *Calore* and follows its uninteresting N. bank to (59½ M.) *Ponte Valentino*. It then crosses the *Tamaro*, a tributary of the *Calore*.

64 M. *Benevento*. — The *Station* (Rail. Restaurant, fair) lies ¾ M. to the N. of the town; one-horse cab 50 c., two horse 1 fr., after dusk 60 c. or 1 fr. 30 c.; one-horse cab per hour 70 c. — *Inns*. *LOCANDA DI BENEVENTO*, in the *Largo S. Antonio*, small, but clean; *DI GAETA*, in the *Piazza*, dirty. — *Caffè del Commercio*, in the street leading to the station; *Caffè Nazionale*, opposite the prefecture and near the cathedral. \**Trattoria* in the street leading from the station to the town, last house on the right.

The sights of the town may be visited in 3 hrs., or less if a cab is taken.

*Benevento*, a town with 21,700 inhab., situated on a hill bounded by the two rivers *Sabato* and *Calore*, was formerly the capital of a papal province of the same name. The narrow and dirty streets are gradually undergoing improvement.

*Beneventum*, founded according to tradition by *Diomedes*, or by the son of *Ulysses* and *Circe*, was originally called *Maleventum*, but the name was changed when it became a Roman colony, B.C. 268. It lay on the *Via Appia*, and became one of the most important places in S. Italy. In the 6th cent. after Christ *Beneventum* became the seat of a powerful Lombard duchy. In the 11th cent. Emp. *Henry III.* ceded the principality of *Benevento* to Pope *Leo IX.*, after which it belonged to Rome. In 1241 the town was partly destroyed by *Frederick II.* From 1806 to 1815 *Benevento* was capital of the short-lived principality of that name, which *Napoleon I.* granted to *Talleyrand*.

\**Trajan's Triumphal Arch*, or the *Porta Aurea*, on the E. side of the town, dating from A. D. 114, is one of the finest and best preserved Roman structures in S. Italy. It was dedicated to the emperor by the Roman senate and people, in recognition of his having completed a new road to *Brundisium*, and somewhat resembles the arch of *Titus* at Rome. It is constructed of Greek marble, and is 50 ft. in height, the passage being 27 ft

high. A quadriga with a statue of Trajan once crowned the summit. The reliefs relate to the history of the emperor.

*Outside.* Over the arch are two rivers, the Danube and Euphrates (or Rhine). The frieze represents the triumph of Trajan over the Germanic tribes. Above, on the left, assembly of the gods, resolving on the adoption of Trajan by Nerva; on the right, conquest of Dacia, King Decabalus at the emperor's feet. On the left Trajan triumphing over Dacia; on the right the marriage of Hadrian and Sabina; l. Armenia constituted a Roman province; right an Oriental ambassador in Trajan's presence. — *Passage:* l. Trajan sacrificing to Jupiter; r. Trajan bestowing a 'congiarium' or largess on the people after his triumph. On the ceiling Trajan crowned by Victory. — *Inner Side.* On the frieze a Dacian triumph. Reliefs: Trajan sacrificing, Procession to the Capitol, Adoption of Trajan, Entry into Rome, Trajan administering justice, Trajan in the Basilica Ulpia.

Following the *Town Walls*, which, as well as the town itself, contain many relics of antiquity, we proceed towards the S. to the *Castle*, erected in the 14th cent., now partly used as a prison. The promenade in front of it, which is embellished with a handsome obelisk, commands an excellent survey of the valley of the Sabato and of the mountains.

From this point we follow the main street to the *Piazza Papi-niana*. Another obelisk, re-erected here in 1872, is a memorial of the Egyptian worship of Isis, which was very prevalent here towards the end of the pagan period. — On the right is a suppressed Benedictine monastery with the church of *Santa Sofia*, a circular edifice of the Lombard period, erected about 732-74. It is now partly modernised. The vaulting of the dome is borne by six ancient Corinthian columns. Handsome cloisters.

We next pass the *Episcopal Palace*, where there is another obelisk, and reach the piazza in front of the cathedral.

The *Cathedral*, dating from the 12th cent., is a beautiful edifice in the Lombard-Saracenic style. In the wall of the clock-tower is a relief in marble, representing a wild boar, the cognisance of Benevento. The principal door of the cathedral is of bronze, adorned with bas-reliefs of New Testament subjects. It is said to have been executed at Constantinople in 1150. The interior is in the form of a basilica, with double aisles borne by ancient columns. Ambos and candelabra of 1311. Valuable treasury.

Descending to the right of the church, we reach the *Prefecture*. Continuing to descend to the right, we pass through an old gateway to the site of the ancient *Theatre*, now concealed by other buildings. — Returning to the cathedral and going straight past it, and passing the street leading to the station, we come to a piazza embellished with an *Apis*, another relic of the ancient worship of Isis, which the local savants have pronounced to be an emblem of the Samnite League. The traveller may now continue his route along the bank of the Sabato, planted with poplars, to the ancient *Ponte Lebroso*, by which the Via Appia once led to the town. It is now the site of a mill. Near it, to the W., lie the ruins of *Santi Quaranta*, an extensive structure of brick with a 'crypto-

porticus' and colonnades, once probably belonging to a bath-establishment.

The road to the station crosses the Calore by a handsome bridge.

Near this, according to tradition, was the temporary grave of the young King Manfred, who on 26th Feb., 1266, in a battle with Charles I. of Anjou on the neighbouring plains, had lost his throne and his life through the treachery of the Barons of Apulia and the Counts of Caserta and Acerra. Shortly afterwards, however, the body of the ill-fated prince was exhumed by order of Bartolommeo Pignatelli, Archbishop of Cosenza, conveyed beyond the limits of the kingdom, and exposed unburied on the bank of the Rio Verde. Dante records this in his *Purgatorio* (iii. 131).

*From Benevento to Termoli, see p. 195.*

The RAILWAY follows the right bank of the Calore, and passes through a tunnel. 36 M. *Vitulano*; another tunnel. The valley expands; to the left on the hill lies *Torreccuso*. 73 M. *Casalduni-Ponte*, where the high-road to Benevento crosses the Calore by an iron bridge. Another tunnel. 76 M. *S. Lorenzo Maggiore*, on the hill to the right. 80½ M. *Solopaca*; the small town (5000 inhab.) is pleasantly situated at the foot of *Monte Taburno* (4095 ft.), 1½ M. to the left. Before reaching (84 M.) stat. *Telese*, we observe on the left the *Lago di Telese*, a malarious marsh which poisons the neighbourhood. *Telese*, a poor village on the hills to the right, is visited in summer for its mineral springs by the inhabitants of the district. Near it are a few remains of the ancient *Telesia*, a Samnite town, once occupied by Hannibal, but taken and destroyed by the Romans. It was afterwards colonised by Augustus. In the 9th cent. the town suffered severely from an earthquake, and was at length entirely destroyed by the Saracens.

Near (86 M.) *Amorosi* the train enters the broad and fertile valley of the *Volturno*, which is first crossed above, then below the influx of the Calore. 90½ M. *Dugenta*, 2½ M. above which, on the *Isclero*, is situated *S. Agata de' Goti*, on the site of the ancient *Saticola*. The defile between *S. Agata* and *Mojano* is supposed by some to be the *Caudine Forks*, as the locality corresponds better with Livy's description than the pass near *Arpaia* (p. 11).

94½ M. *Valle*. The train ascends, and passes under the \**Ponti della Valle*, an imposing aqueduct in three stories, about 210 ft. in height, and 25 M. in length. It was constructed by *Vanvitelli* by order of Charles III. and his son, for the purpose of supplying the gardens of Caserta with water from *Monte Taburno*. The towers connected with it are seen on the hill to the right.

The train now descends to (97½ M.) *Maddaloni*; the town lies below the line; to the left a view of the Campanian plain. Two tunnels.

102½ M. *Caserta*, see p. 9.

Beyond Caserta the train traverses the most fertile and highly cultivated part of the *Terra di Lavoro* (p. 7), a vast plain covered with vineyards, poplars, and various crops. 108½ M. *Marciani*

112 M. **Aversa**, a town with 21,000 inhab., probably occupies the site of the ancient *Atella*, where the *Fabula Atellana*, or early Roman comedy, first originated. In 1029 it was the first settlement of the Normans, who afterwards became so powerful. On 18th Sept. 1345 King Andreas of Hungary, husband of Queen Johanna I. of Naples, was assassinated by Niccolò Acciajuoli in the palace of Aversa. The light and rather acid wine of Aversa, called *Asprino*, is frequently drunk at Naples.

114 $\frac{1}{2}$  M. **Antimo**, 115 $\frac{1}{2}$  M. **Fratta-Grumo**, 118 M. **Casoria**, connected with Naples by a steam-tramway (p. 24). Glimpses of Vesuvius to the left. The train passes through a tunnel, and describes a curve round the city towards the S.W.

124 M. **Naples**, see p. 20.

## 17. From Foggia to Brindisi and the Apulian Peninsula.

RAILWAY to **Brindisi**, 146 M., in 4 $\frac{1}{4}$ -7 hrs.; fares 26 fr. 40, 18 fr. 50, 10 fr. 65 c. (3rd cl. express 13 fr. 20; comp. p. 192). — From Brindisi to *Otranto*, 54 M., in 3 hrs.; fares 9 fr. 75, 6 fr. 85, 3 fr. 90 c. (3rd cl. express 4 fr. 90 c.); only two through-trains daily. — Excursions in the country are usually made here in two-wheeled *Sciarrabà's* (a corruption of the French 'char-à-bancs'), resembling the Neapolitan *corricolo's*. The average charge per day is 6-7 fr., fee included, and the average journey 30-35 M.

**Foggia**, see p. 195. On the right lies an extensive plain, the *Tavoliere di Puglia*. Beyond it, to the S., rises *Mte. Vulture* near **Melfi** (p. 198).

12 $\frac{1}{2}$  M. **Ortanova**. 22 M. **Cerignola**, with 26,000 inhab., uninteresting. Route to (10 $\frac{1}{2}$  M.) **Canosa**, see p. 202. The surrounding plain is richly cultivated, but entirely destitute of trees, which generally form an important feature in Italian fields and enhance the beauty of the landscape. Cotton-plantations begin here. 32 $\frac{1}{2}$  M. **Trinitàpoli**. The train then crosses the *Ofanto*, the ancient *Aufidus*, the last river of the E. coast, with banks covered with underwood. Between two ranges of hills to the right lies the broad plain on which the battle of Cannæ was fought (see p. 203).

42 $\frac{1}{2}$  M. **Barletta** (*Locanda di Ettore Fieramosca*), a seaport-town with 33,200 inhab., picturesquely situated, contains a number of well-built houses and churches. The market-place is adorned with a bronze statue 14 ft. in height, said to represent the Emp. Heraclius (according to others Theodosius), and to have been found in the sea. In the *Piazza d'Azeglio* is a monument to Massimo d'Azeglio (d. 1866), the statesman, erected in 1880. The Cathedral of *S. Maria Maggiore* contains the tomb of a Count of Barbi and Mühlingen (d. 1566), with a German inscription. *S. Andrea* and *S. Trinità* possess several ancient pictures. The extensive *Castello* dates from the time of Charles V.

In the wars between Louis XII. and Ferdinand the Catholic, Barletta was defended in 1503 by Gonsalvo da Cordova and besieged by the Duke

of Nemours. During the siege, among other encounters, a combat took place in the vicinity (between Andria and Corato) between thirteen on each side of the most valiant knights of Italy and France, conducted respectively by Colonna, and Bayard 'sans peur et sans reproche', which terminated in favour of the former.

**Canosa** (*Albergo Genghi*, bad), with 16,500 inhab., on the slope of a hill, lies 14 M. inland from Barletta and about as far from Andria (see below), with both of which it is connected by high-roads. Of the ancient *Canusium*, once a prosperous town, a gate (*Porta Varrense*, on the road to Cerignola), ruins of an extensive amphitheatre, and other relics still exist. Numerous painted vases, golden trinkets, etc., have been discovered in the neighbourhood. The principal church of *S. Sabino*, with several small domes, contains a pulpit and episcopal throne in marble and a number of antique columns; its pavement is now several feet below the level of the street. In an adjacent court is the tomb of Boemund (d. 1111), son of Rob. Guiscard, one of Tasso's heroes. Extensive olive-plantations in the neighbourhood, which, like the whole district of Apulia, also yields excellent wine.

About midway between Barletta and Canosa, and a little to the N. of the road, on the right bank of the Aufidus (Ofanto), once lay *Cannæ*, where the Romans were signally defeated by Hannibal, B. C. 216. The Roman army, under the Consuls Lucius Æmilius Paullus and Caius Terentius Varro, consisted of 80,000 foot and 6000 horse, that of Hannibal numbered 40,000 foot and 10,000 horse. After various changes of position the two armies engaged on the right bank of the Aufidus, the right wing of the Romans and the left wing of the Carthaginians leaning on the river. The Gallic and Spanish legions opened the battle by a successful attack on the Carthaginian centre, but Hasdrubal, at the head of the Carthaginian cavalry on the right wing, quickly put the Roman horse to flight, and then attacked the legions in the rear. Scarcely a single Roman foot-soldier escaped, 70,000 being left on the field, including Æmilius Paullus the Consul, and 10,000 being taken prisoner. Hannibal lost only about 6000 men. — In 1019 an Apulian and Norman army under Melo of Bari was defeated at Cannæ by the troops of the Greek prefect Basilius Bugianus. In 1083 Cannæ was taken and destroyed by Robert Guiscard.

FROM BARLETTA TO BARI *viâ* ANDRIA, about 50 M., steam-tramway in 3½ hrs., four times daily in each direction. — 7½ M. **Andria** (*Locanda di Milone*, near the road to Trani, tolerable), with 37,000 inhab., founded about 1046, once a favourite residence of the Emp. Frederick II., whose second wife Isabella of Jerusalem died here in 1228, after having given birth to a son (Conrad), and was interred in the interesting old cathedral. His third wife, Isabella of England, who died at Foggia in 1241, was also interred in the cathedral of Andria, but the monuments of these empresses have long since disappeared, having been destroyed by the partizans of Anjou. On the *Porta S. Andrea*, or *dell' Imperatore*, is a metrical inscription in letters of metal, attributed to Frederick: *Andria Adels nostris affixa medullis*, etc. The old church of *S. Agostino* and the adjoining convent belonged to the Teutonic Order during the sway of the Hohenstaufen. Andria is 7½ M. from Barletta (diligence twice daily in 1 hr., fare ½ fr.), and the same distance from Trani. — To the S. of Andria, on the summit of the pyramidal *Murgie di Minervino*, are the ruins of the conspicuous and imposing \**Castello del Monte*, erected by Frederick II. who frequently resided here. This height commands a beautiful \*View of the sea, the valley of the Ofanto, Monte Vulture, etc. A bridle-path (9½ M.) ascends to it from Andria.

A little beyond Andria, in a field by the road-side, is a modern monument called *L'Epitaffio*, marking the spot where the above-mentioned encounter between Colonna and Bayard took place. 9½ M. **Corato**, with 29,000 inhab. 14 M. **Ruvo** (*Giov. Nanni*, tolerable), with 17,000 inhab., the ancient *Rubi*, famous for the numerous and beautiful vases found in the Apulian tombs in its environs, and now among the chief treasures of the Museum of Naples. The tombs have since been covered up again. The collection of *Giov. Jatta* is worthy of a visit. — 17 M. *Terli*



26 M. **Bitonto**, with 26,000 inhab. and large manufactures of salad-oil. The interesting cathedral contains several tombs of the 17th century. — Near (30 M.) *Modugno* the tramway-line crosses the railway from Bari to Taranto (R. 18). — 37 M. *Bari*, see below.

The line now skirts the coast. The country is luxuriantly fertile, and is chiefly famous for large olive-plantations yielding the finest quality of salad-oil. The district where this is produced extends only from Barletta and Canosa, past Bari, to the neighbourhood of Mola (p. 206). The culture of the olive is very profitable, but the yield is extremely fluctuating. A first-rate crop, though very rare, sometimes realises a price equal to the value of the whole estate.

50½ M. **Trani** (*Albergo della Stella d'Italia*; *Alb. delle Puglie*; *Due Mori*), with 26,000 inhab., is a well-built seaport. The loftily situated \**Cathedral*, built about 1100, still possesses a Romanesque portal and beautiful bronze doors of 1175. Interior barbarously modernised. The interesting *Castello* is now used as a prison. Several synagogues afford an indication of the former prosperity of the place and of its importance at the time of the Crusades. The pretty 'Villa', or public gardens, on the coast, contains two well-preserved milestones from the *Via Trajana*, which led from Benevento to Brindisi by Canosa, Ruvo, Bari, and Egnatia. Excellent wine (*Moscado di Trani*) is produced in the neighbourhood.

55½ M. *Bisceglie*, pop. 23,000, with the ruins of a Norman fortress and handsome villas.

61 M. *Molfetta* (27,000 inhab.), beautifully situated, an episcopal see, was once in commercial alliance with Amalfi. After the death of Johanna I. her husband Otho, Duke of Brunswick, was confined in the castle here until released by Charles of Durazzo in 1384. — 65 M. *Giovinazzo*, said to have been founded by the inhabitants of Egnatia (p. 206), on the destruction of the latter, or by the inhabitants of the ancient *Netium* (*Natiolum*). 69½ M. *S. Spirito* and *Bitonto* (see above); the latter lies 4 M. to the W.

77 M. **Bari**. — *Hotels*. \**ALBERGO DEL RISORGIMENTO* (Pl. a; C, 4), with good trattoria, R., L., & A. 2½ fr., bargaining necessary; *ALB. PICCINNI*, at the corner of the *Via Piccinni* and the *Via Cavour* (Pl. D, 4). — *Cafés Risorgimento* and *Stoppani*, both in the *Corso Vitt. Emanuele*. — *Beer*, etc., at *Orsola Castisch's* and the *Birreria del Bolognese*, both in the *Corso Vitt. Emanuele*.

*Cabs* into the town, or per drive, 50 c., after dusk 70 c.; with two horses 70 or 90 c.

*Tramway* to *Barletta*, from the N.W. of the *Giard. Garibaldi*, see p. 203.

*Steamboats*. Vessels of the *Società Florio-Rubattino* for Brindisi, the *Piræus*, *Tremiti*, *Ancona*, *Venice*, and *Trieste*. Also steamers of the *Soc. Bari, Soc. Puglia*, etc., to *Genoa* and *Marseilles*.

BRITISH VICE-CONSUL: *Mr. Charles Soame*.

*Bari*, the ancient *Barium*, which is still, as in the time of Horace, well supplied with fish ('*Bari piscosæ mœnia*'), a seaport, and the capital of a province, with 60,600 inhab. ('commune'), is the most important commercial town in Apulia. It is one of the most ancient bishoprics in Italy, and is now the seat of an archbishop. In mediæval history it is frequently mentioned as the

scene of contests between Saracens, Greeks, and Normans, etc. In 1002 it was wrested from the Saracens by the Venetians. William the Bad destroyed the town in 1156, but William the Good sanctioned its restoration in 1169. Bari formed an independent duchy from the 14th cent. down to 1558, when it was united with the kingdom of Naples.

The Strada Sparano da Bari leads to the N. from the station and crosses the Piazza Ateneo, in which, on the left, stands the *Ateneo* (Pl. C, 6), containing a technical school and the new *Provincial Museum*. The latter consists chiefly of vases in the S. Italian style; one of the most interesting objects is the \*Figure of a Moor in terracotta, found in a grave at Monopoli.

The Strada Sparano ends in the CORSO VITTORIO EMANUELE, which runs from W. to E. and separates the closely built old town from the new town, or *Borgo*. On the W. the Corso ends in the grounds of the *Giardino Garibaldi* (Pl. A, 4); at the E. end is the *Giardino Margherita* (Pl. D, E, 4), with a bust of Giuseppe Masari (d. 1883), parliamentary deputy and author, beyond which is the *Old Harbour*, now used only by fishing-boats and other small craft.

In the middle the Corso expands into the PIAZZA DELLA PREFETTURA (Pl. C, 4), which is bounded on the W. by the *Giardino Piccinni*, with a statue of the composer Piccinni, Gluck's rival, who was born at Bari in 1728, on the S. by the *Teatro Piccinni* (Pl. 15), the *Palazzo di Città*, and the *Tribunali* (the two last forming the wings of the theatre), and on the N. by the *Prefecture* (Pl. 11). Passing to the left of the prefecture we reach the *Castello* (now a prison, Pl. B, C, 3), which was built in 1169 and afterwards repeatedly strengthened. The castello lies on the *New Harbour*, whence a fine view of Mte. Gargano is enjoyed in clear weather. Farther on is the —

*Cathedral of S. Sabino* (Pl. 3; C, 3), originally a fine Romanesque building, sadly modernised in 1745. Over the altar of S. Rocco is a picture by Tintoretto, and opposite to it one by Paolo Veronese. The lofty campanile resembles the Moorish tower of Seville. — Near the cathedral is the church of —

\**S. Nicōla* (Pl. D, 2, 3), begun in 1087 for the reception of the relics of the saint, which were brought from Myra in Lycia. The crypt was consecrated by Pope Urban II. in 1089; the church itself, a pillared basilica in an antique style, with numerous later additions, was finished by the Norman king Roger in 1139. On the exterior are tombstones erected to members of noble families of Bari, and to Byzantine pilgrims who died here. The interesting façade is embellished with statues of the Virgin, S. Nicola, and S. Antonio di Padova (17th cent.?).

The INTERIOR consists of nave and aisles with flat ceiling, borne by double rows of columns, with galleries over the aisles. The transverse arches in the nave did not form part of the original structure. In the N. aisle is the *Tombstone of Robert, Count of Bari*, 'protonotarius' of Charles

of Anjou, who conducted the proceedings against the ill-fated Prince Conradin, and was afterwards assassinated by a nephew of Charles of Anjou on the very spot on which he had proclaimed the sentence (p. 40). He was a member of the Chiurlia family, resident at Bari. — To the right of the high-altar is a Madonna with saints, by *Bartolommeo Vivarini* of Murano, 1476. — At the back of the choir is the *Tomb* (erected in 1593) of *Bona Sforza*, queen of Sigismund I. of Poland and last Duchess of Bari (d. 1558), with statues of St. Casimir and Stanislaus.

On the staircase leading to the CRYPT are some early-Christian sarcophagus-sculptures representing Christ and the Evangelists (5th cent.?), which were perhaps brought from Mysia. — The crypt itself contains a silver altar with interesting \*Alto-reliefs, executed in 1319 for the Servian king Urosius by *Ruggero dall' Invidia* and *Roberto da Barletta*, and restored in 1684 by *Dom. Marinelli* and *Ant. Avitabili* of Naples. Below the altar is the vault containing the bones of the saint, from which a miraculous fluid ('Manna di Bari'), highly prized by believers, is said to exude. The festival of the saint, on 8th May, is attended by thousands of pilgrims, chiefly from the Albanese villages.

The TREASURY contains a beautifully illuminated breviary of Charles II. of Anjou, the sceptre of the same monarch, and an iron crown, which is said to have been made at Bari in 1181 for the Norman Roger. Roger himself, Emp. Henry VI. and his consort Costanza, Manfred, and Ferdinand I. were all crowned with it in this church. — In 1271 Charles of Anjou presented the church with a colossal bell, which Manfred had intended for Manfredonia, but tradition reports that this giant was melted down and made into five smaller bells about the year 1394. The present bells date from 1578, 1713, and 1830.

The *Lion* in the Piazza, with the inscription 'custos justitiæ' on its collar, is the heraldic cognisance of Bari.

*Railway from Bari to Taranto*, see R. 18.

84 M. *Noicattaro*. 89 M. *Mola di Bari* (13,000 inhab.), on the coast. 99 M. *Polignano a Mare* is situated on a lofty and precipitous rock, rising above the sea and containing several fine grottoes. The finest of these lies under the new town (entrance by a small door in the old town; key at the house opposite). 102 M. *Monopoli*, the ancient *Minopolis*, with 21,000 inhab., the residence of an archbishop. The cathedral contains a St. Sebastian by Palma Vecchio. The tower of *S. Francesco* commands a fine view. In the direction of the sea there have recently been discovered several rock-hewn tombs, the contents of which are now in the museum at Bari (p. 205). — On the coast between Monopoli and Fasano lies the ruined town ('la città distrutta') of *Egnatia*, the Greek *Gnathia*, now *Anasso*, where a number of vases, ornaments, etc., have been found. The stones of the ancient walls have been nearly all removed by the peasants to build their cottages.

110½ M. *Fasano* (Locanda in the Municipio, tolerable), a thriving town with 15,500 inhabitants. The old palace of the Knights of St. John, with its handsome logge (1509), is now occupied by the Municipio. Signora Scarli Colucci possesses a collection of antiquities from Egnatia, to which, however, persons unprovided with an introduction will scarcely obtain access.

The train now enters the province of Lecce or Otranto (*Terra d'Otranto*, the ancient Calabria, see p. 198). 123 M. *Ostuni* (Lo-





canda Petruzzo-Anglana) possesses a cathedral with a fine Romanesque façade; the Biblioteca Municipale contains a collection of antiquities. — 129 M. *Carovigno*; 139 M. *S. Vito d'Otranto*.

**146 M. Brindisi.** — **GRAND HOTEL DES INDES ORIENTALES**, built by the S. Italian railway company, on the quay, near the landing-place of the P. and O. steamers, R. 3, A. 1, B. 1½, D. 5, lunch 3½-4 fr. — **ALBERGO D'EUROPA**, in the *Strada Amena*, leading from the station to the (½ M.) harbour, kept by Michele Grapsa, a Greek, good and tolerably clean, R. and L. 2½ fr., A. 40 c.; **ANGLETERRE**, very dirty, also in the *Strada Amena*, near the *Europa*, bargaining necessary. — *Birreria Bizzarri*, at the harbour.

**Cabs.** From the station to the harbour, 1 pers. 60 c., at night 80 c., 2 pers. 1 fr. or 1 fr. 20 c., 3 pers. 1 fr. 20 or 1 fr. 40 c., 4 pers. 1 fr. 50 or 1 fr. 70 c.; per ½ hr. 2 fr. or 2 fr. 20 c., per hr. 3 fr. or 3 fr. 20 c.; trunk 20 c.

**Post Office**, in the *Strada Amena*. — **Telegraph Office**, at the harbour.

**STEAMBOATS** to Corfu, Syra, and the Piræus (comp. R. 43); also to Ancona, Venice, Trieste, Alexandria, etc.

**BRITISH VICE-CONSUL:** *Sig. S. G. Cocoto*.

**Brindisi**, with 16,700 inhab., the ancient *Brentesion* of the Greeks, and the *Brundisium* (i. e. stag's head) of the Romans, a name due to the form of the harbour which encloses the town in two arms, was once a populous seaport, and the usual point of embarkation for Greece and the East.

Brundisium was a very famous place in ancient history. At an early period it was colonised by Tarentum, and subsequently by Rome, B.C. 245, and it formed the termination of the *Via Appia*, the construction of which from Capua was nearly coeval with the foundation of the colony. Horace's description (Sat. i. 5) of his journey from Rome to Brundisium, B.C. 57, in the company of Mæcenæ, who wished to be present at the conclusion of a new alliance between Octavianus and Antony at Tarentum, is well known. At Brundisium the tragic poet Pacuvius was born, and here, in B.C. 19, Virgil died on his return from Greece (some ruins near the harbour being still pointed out to the credulous as the remains of the house where he expired). The town, when occupied by Pompey, B.C. 49, sustained a memorable siege at the hands of Cæsar, who describes the event in the first book of his *Civil War*. The fleets of the Crusaders frequently assembled in the harbour of Brundisium, but the place soon declined after the cessation of the crusades. It was subsequently destroyed by Lewis, King of Hungary, in 1348, and again by a fearful earthquake in 1458, which buried most of the inhabitants beneath its ruins.

In modern times Brindisi has again become the starting-point of the most direct route from Central Europe to the East, and bids fair to become an important station for the carrying trade. The extensive harbour, admirably sheltered from every wind, has been entirely restored. The large steamers of the Peninsular and Oriental Co., etc., are enabled to enter and lie at the quay itself. The N. arm of the harbour, which once bounded the town and extended far into the land, was productive of malaria, owing to its muddy condition, and is now dried up. The entrance to the harbour is divided into two channels by an island. In order to prevent the harbour from becoming filled with sand, the N. channel has recently been closed by means of a substantial bulwark of solid stone. The quarantine establishment and a small fort are situated on the island. The fort may be visited by boat, and a fine view

enjoyed from the top, and the trip may be extended to the break-water (in all 1-1½ hr., fare 1½ fr.).

On a slight eminence by the quay rises a lofty unfluted column of Greek marble, with a highly ornate capital, representing figures of gods. Near it are the remains of a second. The former bears an unfinished inscription, containing mention of a Byzantine governor named Spathalupus, by whom the town was rebuilt in the 10th cent., after its destruction by the Saracens. These columns are supposed once to have marked the termination of the Via Appia; but it is more probable that they belonged to an honorary monument of the Byzantine period, like the column of Phocas at Rome. The other relics of antiquity are insignificant.

The *Castello* with its massive round towers, founded by the Emp. Frederick II., and strengthened by Charles V., is now a bagno for criminals condemned to the galleys. The remarkably picturesque remains of the circular church of *S. Giovanni*, destroyed by an earthquake in the 11th cent., with colonnades, and decorated with frescos, are still preserved, and will probably be converted into a museum. In the *Cathedral* the nuptials of Frederick II. with Isabella of Jerusalem were solemnised in 1225. Several thousands of the participators in the Crusade of 1227 perished here. Brindisi possesses a public library, presented by a Bishop de Leo, a native of the place. The environs are fertile, but malarious.

FROM BRINDISI TO TARANTO, about 48 M. A railway is under construction and is open between (11 M.) *Mesagne* and Taranto. A good road connects Brindisi and Mesagne. From Mesagne to Taranto, 36 M., railway in 2 hrs. — 6 M. *Latiano*. — 12 M. *Oria*, the ancient *Uria*, from which the Doria family is said to derive its origin, a beautifully situated place with numerous palaces and a small museum (in the *Biblioteca Municipale*). 15 M. *Francavilla Fontana*; 24 M. *Grottaglia*, so called from the numerous caves in the vicinity, many of them containing prehistoric remains. 28 M. *Monteiasi-Montemesola*; 36 M. *Taranto* (see p. 210).

From Brindisi the train runs in 1 hr. 20 min., by stations *Tuturano*, *S. Pietro Vernotico*, *Squinzano*, and *Trepuzzi*, to —

170 M.  *Lecce* (*Albergo della Vittoria*; *Alb. della Ferrovia*; *Roma*; *Gran Caffè*, *Piazza S. Oronzo*), the capital of a province and the seat of a bishop, with 26,000 inhab., situated in an unattractive district, not far from the sea.

The church of *S. Croce*, with its fantastic rococo façade, in the *Piazza della Prefettura*, dates from the end of the 16th century. The *Prefettura*, an old Celestine convent, is of the same period; it contains a collection of vases (Attic\* Amphora with Polynices and Eriphyle; vase with Achilles and Briseis), terracottas, coins, and inscriptions. Passing through the *Prefettura* we reach the *Giardino Pubblico*. Near the *Porta di Rugge* is the church of *S. Domenico*, in the rococo style of the 17th cent.; opposite is the *Hospital*, of the end of the 16th century. In the *Piazza del Vescovado* are the *Cathedral of S. Oronzo*, built in the 17th cent., the *Seminary*, and

the *Vescovado*. Outside the Porta di Napoli lies the Campo Santo, with the church of *SS. Nicola e Cataldo*, built by the Norman Count Tancred in 1180. Of the façade the central part alone, with the beautiful portal, is of ancient date. The corridor to the right of the church is entered by an interesting \*Side-portal. — The town occupies the site of the ancient *Lupia*. In the vicinity lay *Eudia*, where Ennius, the father of Roman poetry, was born, B.C. 239, now *Rugge*, a place of no importance. The poet, who died in 168, was patronised by the Scipios, in whose burial-place at Rome his remains were deposited. — On the coast lies the *Castello di S. Cattaldo*,  $7\frac{1}{2}$  M. to the W., a favourite point for excursions.

About  $4\frac{1}{2}$  M. to the S.E. of Lecce lies *Cavallino*, with a château in the rich rococo style of the 17th cent.; the owner, the Duca Sigismondo Castromediano de Limburg, admits visitors on their sending their cards beforehand.

From Lecce a road (22 M.; diligence daily in 3 hrs., fare 3 fr.) leads by the manufacturing town of *Nardo*, the ancient *Neretum* of the Salentini, now an episcopal residence, or by *Galatina*, to —

**Gallipoli**, a seaport, with 11,000 inhab., beautifully situated on a rocky island in the Gulf of Taranto, but connected with the mainland by a bridge. It was founded by the Lacedemonian Leucippus and the Tarentines, and is the *Urbs Graia Callipolis* of the Roman geographer Mela, but is called *Anza* by Pliny. The cathedral is a handsome building of the 17th century. The town was formerly celebrated for its oil, which was stored for long periods in subterranean cisterns, and thence drawn off for exportation in a thoroughly clarified condition. Date-palms are frequently seen in the gardens of the handsome villas in the vicinity. — A steamer of the *Florio-Rubattino Co.* plies to Brindisi and Taranto once weekly.

The train runs from Lecce to ( $29\frac{1}{2}$  M.) Otranto in 1 hr. 50 min.; stations *S. Cesario di Lecce*, *S. Donato*, *Galugnano*, *Sternatia*, *Zollino*, *Corigliano*;  $194\frac{1}{2}$  M. *Maglie*; *Bagnolo del Salento*, *Canole*, and *Giurdignano*.

$199\frac{1}{2}$  M. **Otranto** (American Consul), the Greek *Hydrus*, the Roman *Hydruntum*, a colony and municipium, often mentioned by the ancients as a point of embarkation for Apollonia in Epirus, is now an insignificant fishing town with 2000 inhab., and the seat of an archbishop. The castle with its two towers was erected by Alphonso of Arragon and strengthened by Charles V.

For a long period it continued subject to the Greek emperors, but in the 11th cent. was captured by the Normans, who under Robert Guiscard and Boemund conducted from this point the siege of Durazzo (Dyrrachium) in Albania. On 28th July, 1480, the then prosperous town was attacked by the Turkish fleet under Achmet Pasha, grand-vizier of Mohammed II., and entirely destroyed; 12,000 of the inhabitants were put to death, the remainder carried off as slaves, the churches razed to the ground, and the priests barbarously maltreated. The following year the Turks were expelled by the Duke of Calabria, afterwards Alphonso II., but the town never recovered from the effects of this cruel blow.

The *Cathedral* still contains some columns from a temple of Mercury, which once stood near the village of S. Nicola, not far from the town. The ancient mosaics in the church were much injured by the hoofs of the Turkish horses which were stabled in the sacred edifice. In a chapel are preserved the bones of many of the ill-fated victims of the Turkish onslaught.



From the ramparts of the *Castle* the coast and mountains of *Epirus* are visible in clear weather.

A road skirting the coast leads from *Otranto* to (31 M.) the *Promontory of Leuca*, by *Muro* (to the right), and *Castro*, situated on a rocky eminence by the sea, and therefore supposed to be the *Castrum Minervae*, that point of Italy which, according to *Virgil*, was first beheld by *Æneas*; then through a succession of gardens and vineyards to *Tricase*,  $1\frac{1}{2}$  M. from the sea, *Alessano*, *Montesardo*, *Patù*, and finally *S. Maria di Leuca*, a village on the site of the ancient *Leuca*, not far from the promontory of *Leuca* or *Finisterra*. This is the *Promontorium Iapygium*, or *Salentinum*, of antiquity, the extreme point of *Apulia*, commanding a noble prospect. In fine weather the lofty *Acroceraunian* mountains of *Albania* may be distinguished. We may return for a change by *Patù*, *Presicce*, *Ugento*, the ancient *Uxentum*, an episcopal residence, and *Taviano*, to *Gallipoli* (31 M.).

## 18. From Bari to Taranto and Metaponto.

99 M. RAILWAY to *Taranto*, 72 M., in  $4\frac{1}{2}$  hrs. (fares 13 fr., 9 fr. 10, 5 fr. 20 c.); thence to *Metaponto*, 27 M., in  $1\frac{1}{2}$  hr. (fares 5,  $3\frac{1}{2}$ , 2 fr.).

**Bari**, see p. 204. — The line leads inland, towards the W., and gradually ascends. 7 M. *Modugno*,  $9\frac{1}{2}$  M. *Bitetto*. On a hill 3 M. to the N. lies *Palo del Colle*, once surrounded by four villages (*Auricarre*, *Marescia*, *Staglino*, *Battaglia*), of which few traces are now left. 14 M. *Grumo-Appula*.  $25\frac{1}{2}$  M. *Acquaviva delle Fonti*; about 3 M. to the W. is situated *Cassano*, with a stalactite grotto (key at the *Sindaco's*); fine view from the *Capuchin* monastery.

34 M. *Gioia del Colle* (14,000 inhab.). The line now enters the *Terra d'Otranto*, the ancient *Calabria*, and traverses the low range of hills which form the S.E. spurs of the *Apennines*. The scenery becomes of a bleak character, the olive-trees disappearing and the fields often looking as if sown with fragments of limestone rocks. 42 M. *S. Basilio Mottola*; a tunnel; 48 M. *Castellaneta*. Beyond the next tunnel the line crosses three deep ravines ('gravine'). 53 M. *Palagianello*; 58 M. *Palagiano*;  $60\frac{1}{2}$  M. *Massafra*, picturesquely situated on the slope of a 'gravina'. The train now approaches the sea. Fine view of the bay.

72 M. **Tarānto** (comp. Map, p. 205). — **Hotels**, all rather dirty: **ALBERGO MORO AL LEONE DI VENEZIA**, in the inner town, R. 2-2 $\frac{1}{2}$  fr.; **ALBERGO GARIBALDI**, at the gate,  $\frac{1}{4}$  M. from the station, with view towards the *Mare Piccolo*, R. from 1 fr. 20 c.; **ALBERGO DI ROMA** (the antiquities offered for sale by the landlord are not genuine). — **Furnished Rooms** let by *Signora Augusta Barberi*, *Borgo Nuovo*, *Via Cavour* 2, R.  $1\frac{1}{2}$  fr. (previous application by letter advisable). — \**Trattoria del Moro al Leone di Venezia*, charmingly situated on the coast, oysters 60 c. per dozen; *Café Duilio*, *Strada Maggiore*.

**Oab** from the station to the town,  $\frac{1}{2}$  M., 60 c. — Two omnibus-lines ply in the town: 1st cl. 15, 2nd cl. 10 c.

**American Consul**, *Mr. H. R. Leese*.

*Taranto*, a town with about 40,000 inhab., is situated in the N. angle of the *Gulf of Taranto*, on a rock which divides the deep inlet here into the *Mare Piccolo* and *Mare Grande* and which is made an island by the canal at *Porta di Lecce*. The *Mare Grande* is bounded by the *Capo S. Vito* on the S.E. The ebb and flow of

the tide is distinctly visible under the bridges which connect the island with the mainland, one of the few places on the Mediterranean where it is perceptible. The harbour is protected by two flat islands situated in front of it, the *Choerades* of antiquity, now *S. Paolo* (the smaller), occupied by a fort, and *S. Pietro*. The entrance to the harbour is between *S. Vito* and *S. Pietro*, on each of which a lighthouse is situated. Towards the N.W. the passage is navigable for small boats only.

*Tarentum*, or *Taras*, as it was called in Greek, founded to the W. of the mouth of the *Galesus* by Spartan Parthenians under the guidance of *Phalanthus*, B. C. 707, gradually extended its sway over the territory of the *Iapyge*, which was peculiarly suited for agriculture and sheep-farming. (The sheep of this district wore coverings to protect their fleeces; comp. *Horace*, *Carm.* II. 6, 'ovibus pellitis Galesi'). Excellent purple-mussels were also found here, so that the twin industries of weaving and dying sprang up side by side; and this town seems also to have furnished the whole of *Apulia* with pottery. Thus through its strong fleet, its extensive commerce and fisheries, its agriculture and manufactures, *Tarentum* became the most opulent and powerful city of *Magna Graecia*. The coins of the ancient *Tarentum* are remarkable for their beauty. In the 4th cent. B. C. the city attained the zenith of its prosperity, under the guidance of *Archytas*, the mathematician; but at the same time its inhabitants had become notorious for their wantonness. In the war against the *Lucanians* *Tarentum* summoned to its aid foreign princes from *Sparta* and *Epirus*, and in its struggle with *Rome* it was aided by *Pyrrhus* (281), whose general *Milo*, however, betrayed the city into the hands of the enemy. In the Second Punic War the town espoused the cause of *Hannibal*, but was conquered in 209 by the Romans, who plundered it, carried off its treasures of art, and sold 30,000 of the citizens as slaves. In the time of *Augustus* *Tarentum*, like *Naples* and *Beggio*, was still essentially a Greek town, and its trade and industry were still flourishing ('ille terrarum mihi praeter omnes angulus ridet', *Hor.* *Carm.* II. 6). Subsequently it became quite Romanized. After the reign of *Justinian* the town, with the rest of S. Italy, belonged to the *Byzantine* empire. In 927 it was entirely destroyed by the *Saracens*, but in 967 it was rebuilt by *Nicephorus Phocas*, in consequence of which Greek once more became the common dialect. In 1063 *Robert Guiscard* took the town and bestowed it on his son *Boemund*. At a later period *Frederick II. of Hohenstaufen* built the castle of *Rocca Imperiale*. *Philip*, son of *Charles II. of Anjou*, was made prince of *Taranto* in 1301,

The modern town, occupying the site of the *Acropolis* of the ancient city, which extended far towards the S. E., is the seat of an archbishop, a sub-prefect, and other dignitaries, and carries on a considerable traffic in oil, oats, and wheat. Near the station are large bonded warehouses, the largest belonging to the *Brothers Cacao*, who also carry on manufactures.

The population is densely packed in confined houses and narrow streets. The town is intersected lengthwise by three streets. The *Mare Piccolo* is skirted by the *Strada Garibaldi*, 'inhabited chiefly by fishermen, whose language is still strongly tinged with Greek and is often unintelligible to the other *Tarentines*. This street is connected by a number of lanes with the narrow *Strada Maggiore*, or main street, the chief business thoroughfare, which under various names intersects the town from N.W. to S.E. The *Strada Vittorio Emanuele*, skirting the coast, affords a view

of the bay and the mountains of Calabria, and forms a pleasant evening promenade.

The now entirely modernised *Cathedral of S. Cataldo* was founded in the 11th cent. It contains a few Byzantine capitals. The chapel of the saint (an Irishman), adjoining the choir on the right, is sumptuously decorated. The crypt is closed. The tower commands a fine view. — The *Castle*, at the S. end of the town, and the other fortifications date from the time of Ferdinand of Arragon and Philip II. of Spain.

The relics of the celebrated ancient city are scanty. The most important is a *Doric Temple*, discovered by Prof. Viola, of which two incomplete columns may be seen in the court of the *Congrega della Pietà* (*Strada Maggiore*), and some fragments of the stylobate in the cellar. To judge from the heavy proportions of the columns and the narrow intercolumniation, this must rank with the temple of Ortygia (p. 358) as one of the oldest extant examples of the Doric style. — Over the bridge to the N. of the *Porta di Napoli* runs a Roman aqueduct, 9 M. long, known as *Il Triglio*.

The S.E. gate of the town is named the *Porta di Lecce*. The canal which here unites the Mare Piccolo with the Gulf of Taranto is 295 ft. wide, and admits war-ships of the largest size. It is crossed by an iron swing-bridge.

On the mainland towards the S.E., where the Tarentum of antiquity was situated, a new quarter, the *Borgo Nuovo*, is now springing up. A *Museum* (Director, Prof. Luigi Viola) has recently been fitted up in the former convent of S. Pasquale, in the market-place, in which are collected the antiquities unearthed in the course of building operations and excavations in the neighbourhood.

Among the contents is pottery, some of rude workmanship and some ornamented with geometric designs, dating from the pre-Grecian inhabitants. The Corinthian vases and their imitations date from the Doric colonists. — The development of the Hellenistic plastic art from the severe style of the 6th cent. B.C. to the more florid taste of the 3rd cent. B.C. is illustrated in numerous votive-statues and reliefs. — Among the more noteworthy objects are a few jewels, glass and ivory articles, two fine marble \*Heads: Persephone 'or Aphrodite, from the end of the 5th cent., and Hercules, from the 3rd cent. B.C.; and Reliefs of marine and land fights between Greeks and barbarians, from the Alexandrian period.

Near the hospital are the remains of the *Amphitheatre*, with cellars. Beside the road to *S. Lucia*, near the sea, are large heaps of the purple-yielding mussel shells, dating from antiquity. In this neighbourhood is the *Villa Beaumont-Bonelli* (gardener  $\frac{1}{2}$  fr.), with a good view, and farther on,  $\frac{3}{4}$  M. from Taranto, stands the *Villa Pepe*, once the property of the celebrated Archbishop Capece-latro (d. 1816), who placed on it the inscription — 'Si rursus heic peccasset Adam, forsitan Deus ignoscere't, and afterwards that of General Pepe. Although in a dilapidated condition, it still merits

'sit, and is thus described by an old writer: —

This is one of the most charming spots in the neighbourhood. The

Mare Piccolo looks like a broad lake. Gentle slopes, covered with olive-groves, rise in every direction. A fine view of Taranto and its towers, perched on a rock, is enjoyed hence, and still higher rise two magnificent palm-trees, the finest of which stands in the courtyard of the archiepiscopal residence. Gardens with oranges, lemons, figs, almonds, and pomegranates slope down from the town to the water's edge, filling the air with their delicious fragrance.

From this point we obtain a survey of the extensive naval buildings, including the *Arsenal*, with docks 218 yds. long and 40 yds. broad, and the *Mare Piccolo*. The last is divided into two halves by the promontory *Il Pizzone*, and the *Punta della Penna*. Excellent fish abound in this bay. They enter with the tide under the S. bridge, and are netted at night in great numbers. There are no fewer than 93 different species, and they are largely exported in every direction. Shell-fish are also bred here in vast numbers (oysters and others called *cozze*, the best being the *coccioli*). The situation of the beds is indicated by stakes protruding from the water. The traveller may visit them by boat (1½ fr. per hr.), and enjoy his oysters fresh from the sea (about 50 c. per doz. is sufficient recompense; bread should be brought).

The climate of Taranto is somewhat cold in winter, and not unbearably hot in summer. The honey and fruit of the neighbourhood are in high repute, as they were in ancient times. The date-palm also bears fruit here, but it seldom ripens thoroughly.

In the district between Taranto, Brindisi, and Otranto the venomous *tarantola*, or tarantella-spider occurs. Its bite is said by the natives to cause convulsions and even madness, for which evils music and dancing are supposed to be effectual remedies. The latter belief gave rise to the curious tarantella-dancing mania, which was epidemic in S. Italy in the 15th-17th centuries.

FROM TARANTO TO LECCE (p. 208) diligence daily in 9 hrs., viâ *S. Giorgio*, *Sava*, *Manduria* (an old town with 9500 inhab.), and *Campi-Salentino*. Scenery unattractive.

From Taranto to Brindisi, see p. 208.

The railway from Taranto to Metaponto traverses a flat and monotonous district on the coast. The once fertile country is now very inefficiently cultivated (comp. p. 217). The train crosses several fiumare (p. 217). — 93 M. *Ginosa*. — 99 M. *Metaponto*, p. 216.

## 19. From (Naples) Eboli to Metaponto and Reggio.

386 M. RAILWAY (express) in 17 hrs.; fares 70 fr. 40, 49 fr. 30, 28 fr. 20 c. — FROM NAPLES TO REGGIO, 436 M., express-train in 21 hrs. (79 fr. 45, 55 fr. 85 c.). — Through-tickets to Messina, Catania, and other places in Sicily include transport from the railway-station to the quay at Reggio and the steamer-fare to Messina. — The traveller should supply himself with refreshments for this journey, as the railway-restaurants are poor and few in number.

*Eboli*, see p. 171. — The railway runs hence towards the E. at the foot of the hills. On the right flows the broad and turbulent *Sele*, beyond which rises the *Monte di Postiglione*, the *Alburnus* of the ancients, described by Virgil as 'green with holm-oaks'. The line, which is here scaling the main chain of the Apennines, pass

through no less than thirty-six tunnels in the limestone rock. Scattered groves of oaks and olive-trees are seen at intervals. 4 $\frac{1}{2}$  M. *Campagna*; 12 M. *Contursi*; the village lies at some distance to the left. The train now follows for a short time the course of the *Tanagro* or *Negro*, the *Tanager* of the ancients. 15 $\frac{1}{2}$  M. *Sicignano*; 20 $\frac{1}{2}$  M. *Buccino*, a town with 6500 inhab., on the hill. 21 M. *Ponte S. Cono*.

FROM PONTE S. CONO TO SPEZZANO (*Metaponto, Cosenza*), 118 M., high-road, traversed by a 'Vettura Corriera' and by diligences ('Giornaliera'). — About 3 M. from Ponte S. Cono we cross the *Negro*, and reach the cross-roads *Bivio di Auletta* (*Locanda della Posta*). The poor village of *Auletta* (3000 inhab.) lies on a hill to the left. The dilapidated church was destroyed by the appalling earthquake of Dec. 12th, 1857, through the effects of which, direct and indirect (exposure, hunger, etc.), 40,000 people perished in the district of Sala and the valley of *Diano* alone.

Beyond *Auletta* lies the village of *Pertosa*, which was partly destroyed in 1857. Below the village is a large cavern, dedicated to St. Michael, whence, after a subterranean course of 1 $\frac{1}{2}$  M., the *Negro* precipitates itself into a gorge. Beyond *Pertosa* the road crosses a deep ravine, through which an arm of the *Negro* flows, by *Il Ponte di Campestriano*, a viaduct of seven arches, and then ascends the mountain in zigzags. A little way beyond the culminating point a charming view is disclosed of the valley of *Diano*, to the S., into which the road now descends. On entering it, we leave the beautifully situated *Polla*, the ancient *Forum Popilii*, which was almost entirely destroyed in 1857, to the right. The valley, 15 M. in length, 3 M. in width, is traversed by the *Negro*, here named the *Calore*, and is remarkable for its fertility. Numerous villages are situated on the heights on both sides. The road ascends more rapidly. On the left lies *Atena*, the ancient *Atina* in *Lucania*, with remains of an amphitheatre, walls, and towers, but almost entirely destroyed by the earthquake of 1857. Then to the left *Sala* (*Albergo* in the *Piazza*, tolerable), the seat of a sub-prefect, picturesquely situated on a height. On an isolated eminence, nearly opposite, on the other bank of the river, which is crossed by the *Ponte di Silla*, an ancient Roman bridge, rises the small town of *Diano*, the ancient *Tegianum*, whence the valley derives its name. To the left, 22 M. from Ponte S. Cono, lies *Padula*, below which are the ruins of the *Certosa di S. Lorenzo*.

[From *Sala* and *Padula* beautiful routes (formerly not unattended with danger from brigands) cross the *Monte S. Elia* to the picturesque *Valley of Marsico*, which is watered by the *Agri*. The chief place is *Marsico Nuovo*, a town with 12,000 inhab. in the upper part of the valley. After a ride of 4-5 hrs. across the fertile plain the traveller reaches *Saponara*, situated on a steep hill, at the foot of which, in the *Agri* valley, once lay the ancient *Grumentum*. The ruins are insignificant, but a rich treasure of vases, inscriptions, and gems has been found among them.]

At *Casalnuovo* the ascent begins, and the road at length crosses the rivulet *Trecchina* to *Lagonegro*, a small town with 4000 inhab., in a wild situation, amidst lofty mountains. The French gained a victory over the Neapolitans here in 1806, after which they committed the most savage excesses. The road now winds through dark and profound ravines, passing to the left of the *Lago di Serino*, the ancient *Lacus Niger*, in which the *Sinno*, the *Siris* of the ancients, takes its rise. The next village, *Lauria*, lies at the base of a lofty mountain, opposite the huge *Monte Sirino*, and is surrounded by vineyards. Then *Casielluccio*, on an eminence above a branch of the *Lao*, the ancient *Laos*, environed by dense woods.

73 M. *Rotonda*, with 5000 inhabitants. We now traverse the long and desolate table-land of *Campo Tenese*, where the Neapolitans fled before the French general *Regnier* in 1806. A path descends from this point, and passes through the narrow valley at the base of *Monte Pollino* (7326 ft.), on the W. side of which *Morano*, the ancient *Muranum*, is picturesquely situated.

87 M. *Castrovillari*, with 10,000 inhab., on a hill, surrounded by lofty mountains, with an ancient Norman castle, is next reached.

Beyond *Castrovillari* the high-road leads through a well-cultivated district, passing *Cammarata*, to *Spezzano*, where we reach the railway from *Buffalora* to *Cosenza* mentioned at p. 222.

The train soon reaches the valley of the *Platano*, which receives several small affluents on the left. At (25 M.) *Romagnano* the country becomes bleak, and covered with broom. 29 M. *Balvano*. 33½ M. *Bella-Muro*, the station for the village of *Bella* and the town of *Muro Lucano* (8000 inhab.), both of which lie about 6 M. to the N. Near (35 M.) *Baragiano* the train crosses the *Platano*, which it then quits. — 43 M. *Picerno*, with 6000 inhab., who make oil, wine, and silk. In the vicinity are some marble quarries. — 46½ M. *Tito*, at the top of the pass, with an extensive view, stretching on the S. to *Monte Pollino* (p. 218), snow-covered even in June. The village (5000 inhab.) lies to the right.

53½ M. *Potenza* (*Alb. & Rist. Lombardo*, R. with two beds 3 fr., good cuisine, omnibus to the station 1¼ fr.; *Croce di Savoia*, dirty; \**Café Pergola*, opposite the *Alb. Lombardo*; *Rail. Restaurant*, with bedrooms), with 20,300 inhab., the capital of the province of the same name, which forms part of the old *Basilicata*, a district nearly corresponding with the ancient *Lucania*. The town lies on an eminence above the *Basento*, which rises on the mountain *Ariosa* not far from this, and falls into the Gulf of *Taranto* near the ruins of *Metapontum*. Fine view from the piazza in front of the *Cappella di S. Gerardo*. — The ancient *Potentia*, destroyed by *Frederick II.* and again by *Charles of Anjou*, lay lower down in the plain, at the spot now called *La Murata*, where coins and inscriptions have frequently been found. Remains of various ancient towns have been discovered near *Potenza*. *Sig. Lacava*, director of the *Banca di Napoli*, is well acquainted with the environs, and exceedingly courteous in imparting his information.

The EARTHQUAKE of 1857, which wrecked a number of towns and villages in the *Basilicata* and occasioned a loss of upwards of 32,000 lives, was attended here with the most terrible consequences. The greater part of the town, including the Lyceum, fell, and numerous lives were lost. In consequence of wounds alone 4000 persons underwent amputations. The result in thirty or forty neighbouring villages was not less disastrous. This stupendous convulsion took place in a circular course in three distinct shocks, of which the second was the most violent. A line drawn from *Monte Vulture* to the volcano of *Stromboli* intersects the places which suffered most; thus *Auletta*, *Atena*, *Polla*, *Sala*, *Padula*, *Saponara*, *Sapri* and many other villages were entirely destroyed. In the direction of *Mt. Vesuvius*, towards *Naples* and *Salerno* to the W., the concussions were much more violent than in the opposite direction. The loss of life was not less serious than that occasioned by the earthquake of 1783 in *Calabria*. The shocks recurred in *March* and *April* 1858.

FROM POTENZA TO ACERENZA, an interesting excursion: diligence to *Pietragalla* (in 3 hrs., fare 2 fr.), and a walk of 1 hr. thence. *Acerenza* (\**Locanda* in the old castle), the *Acherontia* of *Horace* (comp. p. 198), famed for its wine, occupies a lofty and beautiful situation. The crypt of the cathedral contains four ancient columns of coloured marble and pedestals with mediæval reliefs.

FROM POTENZA TO MELFI (p. 197; about 37 M.; hilly road) a diligence runs in 9-10 hrs. (fare 6 fr.), viâ *Avigliano* and *Atella*.

FROM POTENZA TO GRUMO (p. 210), about 75 M., local communication only. The road leads by *Montepeloso*, *Gravina*, with a collegiate church and an old chateau of the Dukes of Gravina, and *Altamura*, with an old Norman cathedral.

The train now follows the picturesque valley of the Basento, passing through numerous tunnels. The stations are generally at a considerable distance from the towns and villages, with which there is often no regular communication. 58 M. *Vaglio*; the village lies to the left of the railway. 64 M. *Brindisi-Montagna*; 67 M. *Trivigno*. 68 M. *Albano*; the town of *Albano di Lucania* is situated on a hill to the N. The train now crosses the *Camastra*, the chief affluent of the Basento; fine mountains to the right. 72½ M. *Cam-pomaggiore*, to the left, romantic mountain scenery. 80 M. *Caliciano*, the station for *Tricarico*, a town to the N., the seat of a bishop, with 6000 inhabitants. 82½ M. *Grassano-Garaguso* (small restaurant); 88 M. *Salandra-Grottole*. Grassano and Grottole lie considerably to the N., Garaguso and Salandra to the S. of the railway. Salandra, with its castle, is situated on the *Salandrella*, an affluent of the Cavone, which flows into the Gulf of Taranto. — 96 M. *Ferrandina*, 104 M. *Pisticci*; the two small towns are at some distance to the S. Farther on the train crosses the Basento, which descends in windings to the sea. 112 M. *Bernalda*, a town of 7000 inhab., with extensive fields of saffron and cotton.

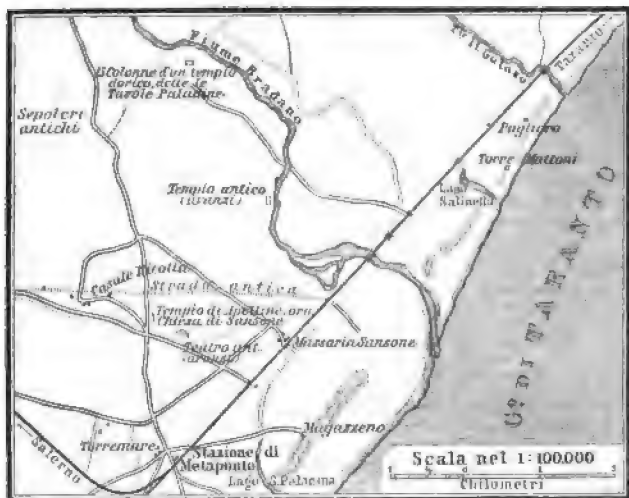
120 M. *Metaponto* (*Station Inn*, R. 1½-3 fr.; *Rail. Restaurant*, tolerable, with the castle of *Torremare*, the junction of the railway to *Taranto* and *Bari* (R. 18).

About 1 M. to the N.W. of the station lie the ruins of a *Doric Temple*, dedicated to *Apollo Lyceus*, and called by the peasants *Chiesa di Sansone*; the columns are all encased in stucco. — About 3 M. to the N.E. (horse 2-2½ fr.) is another ancient Greek \*Temple in the Doric style, called *Le Tavole Palatine* by the peasantry, who believe each pillar to have been the seat of a Saracen chieftain. Fifteen columns of the peristyle (ten on the N., five on the S. side) are still standing. The limestone of which they consist is now much disintegrated. This temple marks the site of the celebrated ancient Greek city of *Metapontum*. Pythagoras died here, B.C. 497, in his 90th year, but his philosophy long survived him in the principal towns of *Magna Græcia*, especially at *Metapontum* itself, *Tarentum*, and *Croton*. When Alexander of Epirus came to Italy in B.C. 332, *Metapontum* allied itself with him, and in the Second Punic War it took the part of *Hannibal*. Its enmity to Rome on the latter occasion, however, caused its downfall, and at the time of *Pausanias*, in the 2nd cent. after Christ, it was a mere heap of ruins. — We may now return by the right bank of the *Bradano*. The neighbouring farm-houses (*massarie*), such as the *Massaria Sansone*, are built of massive blocks from the ancient walls of the town. On the coast are traces of a harbour now filled with sand. To the S.W. are rows of tombs which afford an idea of the great extent of the town.

The proceeds of the latest excavations are temporarily exhibited in the red house behind the railway-station. They include a dedicatory inscription to *Apollo Lyceus*, which revealed the purpose of the temple; a fragment of a metope, some polychrome terracotta mouldings, and architectural fragments from the same temple; a boar, in the archaic style, carved in sheet-bronze, etc.

The railway crosses the Basento and skirts the Gulf of Taren-

tum. The soil is very fertile, but miserably cultivated. Although quite capable of yielding two crops annually with proper manage-



ment, it is allowed, in accordance with the old-fashioned system prevalent here, to lie fallow for two years after each crop. In the marshy districts near Metaponto and at other parts of the line the railway company has surrounded the stations and many of the pointsmen's and signalmen's huts with plantations of the *Eucalyptus Globulus*, which have already proved extremely beneficial in counteracting the malarious influences of the district. The train crosses several *fiumare*, or mountain-torrents, which were confined within embankments on the construction of the railway. The numerous watch-towers are a memento of the unsafe condition of the coast during the middle ages, which is also the reason of the distance of the settlements from the sea.

124 $\frac{1}{2}$  M. *S. Basilio Pisticci*, beyond which the train crosses the *Cavone*. 129 $\frac{1}{2}$  M. *Scanzano Montalbano*. We next cross the *Agri*, the ancient *Aciris*. 133 M. *Policoro*, near which lay the Greek town of *Heraclea* (founded by the Tarentines in 432), where Pyrrhus with the aid of his elephants gained his first victory over the Romans, B.C. 280. At *Luce*, in the vicinity, the celebrated bronze *Tabula Heracleensis* (*Lex Julia Municipalis*), now in the Museum at Naples (p. 64), was discovered in 1753.

The train traverses a wood (*Pantano di Policoro*), full of the



most luxuriant vegetation (myrtles, oleanders, etc.), and near (139½ M.) *Nova Siri* crosses the river *Sinno*, the ancient *Siris*. The line now approaches the sea.

142 M. *Rocca Imperiale*. The country becomes hilly. 146 M. *Monte Giordano*; 150 M. *Roseto*. To the left, on the coast, is a curious ruin. — The finest part of the line is between *Roseto* and *Rossano*. It commands a beautiful view of the precipitous *Monte Pollino* (7852 ft.) never free from snow except in summer, and of the broad valley of the *Crati*, at the head of which rise the pine-clad *Sila* mountains (p. 223). — 154 M. *Amendolara*; 160 M. *Trebisacce* (a good echo at the station); 166 M. *Torre Cerchiara*.

169 M. *Buffaloria* (Rail. Restaur.), whence the line mentioned at p. 222 diverges to *Cosenza*.

The train now crosses the *Crati*, on which the wealthy and luxurious *Sybaris*, founded B.C. 720 by Achæans and Træzenians, and destroyed in 510 by the Crotonians, is said to have been situated.

About 6 M. from this point, near *Terranova*, are the scanty ruins of *Thurii*, which was founded by the Sybarites after the destruction of their city. In 443 the Athenians sent a colony thither, and with it the historian Herodotus. Owing to the wise legislation of Charondas, *Thurii* soon attained to great prosperity. It formed a league with the Romans in 282, and was defended by C. Fabricius against the attacks of the Lucanians, but it was afterwards plundered by Hannibal. In 193 it received a Roman colony, and the new name of *Copiae*, but it rapidly declined, and was at length entirely deserted.

178 M. Stat. *Corigliano Calabro*. The town, with 11,000 inhab., lies on a height, 4 M. from the station.

185½ M. Stat. *Rossano*. The town (*Albergo & Trattoria Milanese*, unpretending), with 18,000 inhab., situated on a hill, and possessing quarries of marble and alabaster, is 5 M. distant. This was the birthplace of St. Nilus. The archiepiscopal library contains a valuable 5th cent. MS. of the Gospels, engrossed on purple vellum and copiously illustrated.

The train runs close to the sea through a mountainous district, and crosses the *Trionto*. Stations *Mirto Crosia*, *S. Giacomo*, *Pietrapaola*, *Campana*. 204½ M. *Cariati* (*Albergo di Sibari*, miserable). Farther on, the train traverses pleasant plantations of olives, vines, and figs. Stat. *Crucoli*, *Cird*, *Torre Melissa*, and *Strongoli*. This last, a squalid village with 3000 inhab., situated on a bold eminence 4 M. from the station, and reached by a bad road, was the ancient *Poetelia*, founded according to tradition by Philoctetes, and besieged by Hannibal after the battle of Cannæ.

239 M. *Cotrone* (*Albergo della Concordia*, *Alb. Valente*, both at the entrance to the town, with tolerable trattorie; carriage from the station ½ fr.), a thriving little seaport with 9700 inhab., situated on a promontory, was in ancient times the famous Achæan colony of *Croton*, founded B.C. 710, which is said to have been once so populous and powerful as to be able in 510 to send an army of 70,000 men into the field against *Sybaris*. After its great victory

on that occasion, however, Croton declined; not long afterwards the citizens were defeated by the Locrians on the river Sagras, and in 299 the town fell into the hands of Agathocles of Syracuse. During the height of the prosperity of the city, Pythagoras, who had been banished from Samos by the tyrant Polycrates, and was then in his 40th year, established himself at Croton. He attracted a band of disciples and founded his brotherhood here, B.C. 450, but was at length banished in consequence of the jealousy of the citizens. On the way to the station are large store-houses for the fruit which is exported hence in considerable quantities. A visit should be paid to the old *Castle*, dating from the reign of Charles V., the highest tower of which commands a fine view (admission by applying to an officer or sergeant). — A pleasant walk may be taken through the *Strada Margherita* to the harbour.

Oranges and olives thrive admirably in the environs, and are largely exported. Liquorice is also a staple product. An introduction to a member of the Baracco family, which is all-powerful in this neighbourhood, will be found of great service (sometimes obtainable through the consuls at Naples).

About 7 M. to the S.E. is the *Capo delle Colonne*, or *Capo Nao*, a low promontory, much exposed to the wind. (Route to it by land  $2\frac{1}{2}$  hrs., very rough; boat 6-10 fr.) As the steamer rounds this cape, the eye is arrested by a solitary column, rising conspicuously on massive substructures above the few modern buildings of the place. This is now the sole relic of the *Temple of Hera* of the *Lacinian Promontory*, once the most revered divinity on the whole of the Gulf of Tarentum. The worship of Hera has been replaced by that of the *Madonna del Capo*, to whose church, close to the temple, a number of young girls from Cotrone ('le verginelle') go every Saturday in procession, with bare feet. To the S.W. of this promontory are three others, the *Capo delle Cimiti*, the *Capo Rizzuto*, and the *Capo Castella*.

Beyond Cotrone the train quits the coast, and traverses a hilly district, with little trace of cultivation. Near (249 M.) *Cutro* it passes through a long tunnel. Stations *Isola-Capo-Rizzuto*, *Rocca-bernarda*, *Botricello*, *Cropani*, *Simmeri*.

276 M. *Catanzaro-Marina*; about  $\frac{1}{2}$  M. from the station is *La Rocceletta*, the ruins of the mediæval abbey of Roccella. — From the Marina a branch-line ( $5\frac{1}{2}$  M. in 25 Min., fares, 1 fr. 5, 75, 50 c.) runs viâ *S. Maria* to *Sala*, the station for the loftily situated town of *Catanzaro*.

**Catanzaro.** — *Hotels.* ALBERGO CENTRALE, tolerable; ALBERGO SERRA-VALLE. — *Trattoria Centrale*, in the Piazza. Farther along the Corso, *Café del Genio*.

*Diligence* at 6 p.m. to Tiriolo (p. 224) in connection with the diligences to Cosenza and Reggio. — *Mule* 3-5 fr. a day.

*Catanzaro*, with 28,600 inhab. (including the suburbs), the capital of the province of the same name, prettily situated 8 M. from the sea, possesses numerous velvet and silk manufactories, and luxuriant olive-groves. Adjoining the law-courts is a small *Provincial Museum*, containing coins, vases, and other antiquities from the Greek settlements of the district (fine \*Helmet from Tiriolo;

statuette of *Æsculapius*; among the pictures, a *Lucretia* by a Venetian master, and a *Madonna* by Antonello Saliba, 1508). The *Cathedral* contains a *Madonna* with *S. Domenico*, a good Venetian picture of the 16th cent. Fine views are obtained from the campanile and from the *Via Bellavista* (N. side of the town). The *Castle* was built by Robert Guiscard. The climate is cool in summer, and snow often lies in winter. Many wealthy families reside here. The handsome Calabrian costume is still frequently seen here, particularly on Sundays. Catanzaro suffered severely by the earthquake of 1783. Numerous pleasant excursions may be made hence.

Beyond Catanzaro the line skirts the coast and passes through several promontories by means of tunnels.

279 M. **Squillace**, the ancient *Scylaceum*, is perched on an almost inaccessible rock,  $4\frac{1}{2}$  M. from the station and nearly opposite the lofty *Monte Moscia*, which here projects into the sea; it is not visible from the railway.

*Cassiodorus*, the private secretary of Theodoric the Great, was born at *Scylaceum*, and after the death of his master retired to his native place, where he founded a monastery, wrote a number of learned works, and died in 575 at the age of nearly a hundred. — To the N. of Squillace the Emp. *Otho II.* was defeated in July, 982, by the Arabs, who had crossed over from Sicily. He himself escaped almost by a miracle, and succeeded in reaching Rossano, where he met his consort *Theophano*. *Otho* did not long survive this reverse; he died at Rome in December, 983, and was interred in the old church of *St. Peter*.

The train passes through the promontory by means of two tunnels. Stations *Montauro*, *Soverato*, *San Sostene*, *Sant' Andrea*, *Badolato*, *Santa Caterina*, *Monasterace-Stilo* (near which are iron-works), *Riace*.  $312\frac{1}{2}$  M. *Caulonia*. The river *Alaro* is supposed to be the *Sagras* of antiquity, where an army of 130,000 Crotonians is said to have been utterly routed by 10,000 Locrians. On this river lies *Castelvetero*, on the site of the ancient Achæan *Caulonia*, where *Pythagoras* sought refuge after his expulsion from Croton.

317 M. *Roccella Ionica*, with 6500 inhab.; the old town, with its ruined castle, is picturesquely situated on a rock overhanging the sea. — Near the station of (321 M.) *Gioiosa* is a small ancient amphitheatre. From this point the magnificent scenery resembles that of Greece. 324 M. *Siderno*.

327 M. *Gerace*. The town, with 9600 inhab., and a cathedral, originally Romanesque, in which the antique columns are still extant, lies on the slope of a lofty spur of the Apennines, having risen from the ruins of *Locroi Epizephyrioi*, the once celebrated colony of the Locrians, founded B.C. 683, provided with a salutary code of laws by *Zaleucus* (664), and extolled by *Pindar* and *Demosthenes* for its wealth and love of art. The ruins of the ancient city near *Torre di Gerace* are now concealed by an orange garden.

The *Passo del Mercante*, a mountain path, leads from Gerace through beautiful woods, and over the lofty *Aspromonte*, to *Casainuovo* (p. 214). Thence by a post-road to *Gioia* (p. 225) or to *Seminara* (p. 226), about 37 M. The top of the pass commands a delightful view of the sea in both direc-

tions. In descending, we overlook the Bay of Gioia as far as the Lipari Islands.

Stations: *Ardore, Bovalino, Bianconuovo*. Two tunnels. 348 M. *Brancaleone*. The line now skirts the *Capo Spartivento*, the *Promontorium Herculis* of antiquity, the S.E. extremity of Calabria (station, 352 M.). Tunnel. 356 M. *Palizzi*. The train turns towards the W. and then nearly to the N. From this point to Pellaro the railway is bounded on the right by barren rocks and sand-hills, intersected now and again by the stony beds of the mountain torrents, dry in summer and often overgrown with oleanders. Tunnel. Then: 359½ M. *Bova*; 362 M. *Amendolea*; 367 M. *Melito*.

372½ M. *Saline*. The train affords a view of the coast and mountains of Sicily, and rounds the *Capo dell' Armi*, the *Promontorium Leucopetrae*, which was in ancient times regarded as the termination of the Apennines. Cicero landed here in B.C. 44, after the murder of Cæsar, having been compelled by adverse winds to turn back from his voyage to Greece, and he was then persuaded by citizens of Rhegium to go to Velia, where he met Brutus.

376 M. *Lazzaro*; 380 M. *Pellaro*; 383½ M. *S. Gregorio*.

386 M. *Reggio*. — There are two RAILWAY STATIONS here: *Reggio Città*, for local traffic, and *Reggio Porto*, for through-passengers to or from Messina.

**Hotels.** \*ALBERGO VITTORIA, R., L., & A. 3½, B. ¾, lunch 2½, D. 4 fr.; ALB. CENTRALE; COLOMBA; GENIO; CAPREERA, all these in the Corso Garibaldi. — NOVARA, in the Strada Plebiscito; TRINACRIA, on the Marina. The larger hotels have also good trattorie. — CAFES: *Spinelli*, in the Piazza Vittorio Emanuele; *Giordano*, Corso Garibaldi.

**Carriages** (stand in the Piazza Vittorio Emanuele), per drive 80 c., at night 1 fr. 20 c.; per hr. 1½ fr., at night 2 fr. 20 c.

**Steamer to Messina** at 7.30 a.m. and 3.30 p.m. daily, 2 fr.; embarkation and landing 50 c. (bargaining necessary); the passage may also be made in one of the Naples mail-steamers, which cross several times weekly.

*Reggio*, called *Reggio di Calabria* to distinguish it from Reggio nell' Emilia, is the capital of the province of the same name, and an archiepiscopal residence, with 16,000, or with the surrounding villages, 40,000 inhabitants. Known in antiquity as *Rhegium*, it was originally a Eubœan colony, and was peopled in B.C. 723 by fugitive Messenians. Rhegium soon rose to prosperity, but it also early suffered the hardships of war. In 387 B. C. the town was captured and destroyed by Dionysius of Syracuse, and in 270 B. C. by the Romans. In the middle ages it suffered the same fate, successively at the hands of Totila the Goth in 549, the Saracens in 918, the Pisans in 1005, Robert Guiscard and Frederick Barbarossa, both in 1060, and the Turks in 1552 and 1597. The town was almost entirely destroyed by the great earthquake of 1783, and it therefore now presents a modern appearance, with its broad and handsome streets extending from the sea to the beautiful hills in the rear, which are studded with numerous and handsome villas.

The *Cathedral*, a spacious basilica with pillars, dates from the 17th cent.; the Cappella del Sacramento, to the left of the high-altar, is richly adorned with coloured marble. On the façade is

quotation from the Acts of the Apostles. — In the small piazza to the right, at the back of the cathedral, is the *Museo Comunale* (Director, Canon de Lorenzo; inspector, Giuseppe Vazzano) containing fine terracottas, lamps, statuettes, and vases (including a few very antique specimens and native examples with curious ornamentation); a relief of a woman dancing, of the 6th. cent. B. C., with its architectural framework painted black, red, and yellow; similar fragments of a later date, with elegant ornamentation on a bright red ground; mosaics, small bronzes, coins, inscriptions, etc.— Above the cathedral rises the *Castello*.

In the piazza adjoining the railway station is a statue of Garibaldi. — A military band often plays in the Piazza Vittorio Emanuele, which is embellished with a statue of Italia. — The Strada Reggio Campi, which runs along the heights behind the town, forms a charming promenade with varying views (especially fine by evening-light) of the environs and the Sicilian coast. The distance from Reggio to Messina is about  $6\frac{3}{4}$  M.

EXCURSIONS. At the back of Reggio rises the imposing, forest-clad *Aspromonte*, the W. extremity of the range which in ancient times bore the name of *Sila*; the highest point is the *Montalto* (8907 ft.). The last name is applied to the entire range by the natives of this district. The summit is overgrown with beech-trees, the slopes partly with pines. Here, in the vicinity of Reggio, Garibaldi was wounded and taken prisoner by the Italian troops under Pallavicini, 29th Aug., 1862. The ascent, which is very laborious, is best undertaken from *Villa Giovanni* (p. 226) or from *Scilla* (p. 226; two mules and one guide for a day and a half 14 fr.). If possible the start should be made early on a moonlight night. The summit, which is reached in 9 hrs., commands an imposing view of the sea, the islands, and Sicily.

To *Scilla*, see p. 226. — Ascent of the *Mte. Etna*, see p. 225. This excursion is best made by driving to Palmi (4-5 hrs.; 15-20 fr.), ascending the hill on foot, and descending through beautiful chestnut wood to *Bagnara* in 2 hrs., where the carriage should be ordered to wait. Travelling in the province of Reggio has always been considered free from hazard.

## 20. From Buffaloria to Cosenza and thence by road to Reggio.

FROM BUFFALORIA TO COSENZA, 43 M., railway in  $2\frac{3}{4}$ -3 $\frac{1}{4}$  hrs. (fares 7 fr. 80, 5 fr. 50, 3 fr. 15 c.). — FROM COSENZA TO BAGNARA, about 108 M., high-road traversed by *Vetture Corriere* and diligences (*Giornaliere*), in about 34 hrs. — FROM BAGNARA TO REGGIO, 20 M., railway in 1 hr. 35 min., fares, 3 fr. 65, 2 fr. 55, 1 fr. 65 c.

*Buffaloria*, a station on the Naples and Reggio railway, see p. 218. — 6 M. *Doria*, the station for *Cassano* (9000 inhab.), a beautifully situated town  $4\frac{1}{2}$  M. to the N., with warm baths, and an ancient castle on a lofty rock. The castle affords a magnificent survey of the valleys of the *Coscile* and the *Crati*, the *Sybaris* and the *Crathis* of antiquity. The wild, barren limestone mountains rise here almost immediately from the plain, culminating in the *Monte Pollino*. The *Torre di Milo* is pointed out here as the tower

whence the stone was thrown that caused the death of T. Annius Milo, when he was besieging *Cosa* on behalf of Pompey.

10 M. *Spezzano - Castrovillari*; Spezzano is 5 M. and Castrovillari 9½ M. to the S. of the station (p. 215). Beyond (15 M.) *Tarsia* the train reaches the valley of the *Crati*, which it ascends, crossing several affluents of that river. Stations: *S. Marco Roggiano*, *Mongrassano-Cervico*, *Torano-Lattarico*, *Bisignano*, *Montalto-Uffugo*, and *Rende-S. Fili*. To the W. are the Calabrian spurs of the Apennines.

43 M. *Cosenza* (*Albergo dei Due Lionetti*, with the good *Trattoria Centrale*), the ancient *Consentia*, once the principal city of the *Bruttii*, is now the capital of the province of the same name, with 16,700 inhab., and an archiepiscopal residence, containing well-built houses and palaces of wealthy landed-proprietors and manufacturers. It lies on the N. slope of a hill which separates the *Crati* from the *Busento* above the confluence of these streams. The town is commanded by a castle (fine view), the walls of which, though 9 ft. in thickness, were unable to resist the shock of the last earthquake. Shocks are felt here almost every year. In 1181 the town was destroyed by an earthquake, and again on 4th Feb., 1783, when upwards of 30,000 persons perished in this district. Serious damage was also sustained from the earthquakes of 1854 and 1870.

The Gothic *Cathedral* contains the tomb of Louis III. of Anjou, who died here in 1435, eighteen months after his marriage with Margaret of Savoy. — On the piazza in front of the *Prefettura* a monument, with an allegorical figure of Liberty by Gius. Pacchioni of Bologna, was erected in 1879 to the *Brothers Bandiera* and other participators in the Calabrian rising of 1844.

Alaric, King of the West Goths, died at Cosenza in 410, after he had plundered Rome and made an attempt to pass over into Sicily. His coffin and his treasures are said to have been buried in the bed of the river *Buxentius* (*Busento*). The site is unknown, but a tradition of Cosenza places it at the union of the *Busento* and the *Crati*, near the station.

In front of the *Theatre*, on the other side of the town, is a *Statue of Italia*; in the gardens farther on, several busts: to the right, Bernardino Telesio, the philosopher (d. 1588), to the left, Garibaldi, Cavour, Mazzini. The foot-path through the fruit-gardens, to the right from the point where the high-road descends to the river, is highly picturesque.

FROM COSENZA TO PAOLA (p. 227), where the steamers touch four times weekly, a drive of 3½ hrs. (seat in a carriage on these days 5 fr.).

To the E. of Cosenza rises the *Sila* (locally known as 'Monte Nero'), a lofty and wooded range of mountains, extending about 37 M. from N. to S., 25 M. from E. to W., attaining a height of 6200 ft., and embracing an extensive network of valleys. These mountains, which consist of granite and gneiss, are remarkable for their beauty and fertility; their slopes are studded with numerous villages, while higher up they are clothed with chestnuts, oaks, beeches, and pines. The E. and S. slopes descend to the Gulf of Taranto

In ancient times these mountains supplied the Athenians and Sicilians with wood for ship-building, and they were famed for their cattle. The snow does not disappear from the higher regions until the latter end of May, or June, after which they afford a delightful summer abode to the natives with their flocks. This beautiful district, which has very rarely been explored by travellers, is still in a very primitive condition. Letters of introduction to influential inhabitants should be procured at Naples or Messina by intending explorers. The best months for the tour are July, August, and September. Either Cosenza or Cotrone (p. 218) may be taken as a starting-point. Fine scenery and picturesque costumes.

The ROAD FROM COSENZA TO BAGNARA (Reggio) ascends gradually through a well-cultivated district. The heights on each side are clothed with oaks and chestnuts.

9½ M. **Rogliano**, a town of 5500 inhab. on a hill to the left, commands a charming view of the fertile country and the surrounding mountains, above which on the right rises the *M. Cocuzzo* (5052 ft.). The road descends into the ravine of the *Savuto*, the ancient *Sabātus*, ascends *Le Crocelle di Agrifolio*, an abrupt ridge of the Apennines, and leads by *Carpanzano*, *Coraci*, *Arena Bianca*, and through ravines and forest, to —

34 M. **Tiriolo**, a town with 4000 inhab., loftily situated on the watershed between the *Corace*, which falls into the bay of Squillace, and the *Lamato*, which descends to the bay of S. Eufemia, the ancient *Sinus Terinaeus*. Near Tiriolo, a name perhaps derived from the *Ager Taurianus*, numerous coins and other antiquities have been found. In 1640 a bronze tablet (now at Vienna) was discovered here, bearing the *Senatusconsultum* against the *Bacchanalia*, of B. C. 186, mentioned by Livy (xxxix. 18).

Before Tiriolo is reached, a road to the left crosses the river *Corace* and leads to (9½ M.) *Catanzaro* (diligence, see p. 219).

To the right a road leads to (11 M.) *Nicastro*, an episcopal town on the hill-side, in the now ruined castle of which Frederick II. once for several years confined his son, the German king Henry VII., who had rebelled against him in 1235. The latter died at Martorano in 1242, and was buried at Cosenza. Towards the sea, 3 M. from Nicastro, lies *S. Eufemia*, with a celebrated Benedictine monastery founded by Robert Guiscard, but destroyed by the earthquake of 1638.

The road to Reggio traverses a chain of hills, and then crosses the *Lamato*, the right bank of which it skirts for some distance, commanding almost uninterrupted views of the bays of Squillace and S. Eufemia, which are here barely 19 M. apart.

We next pass *Casino Chiriaco* and cross the plain of *Maida*, where in 1806 the English auxiliaries of the Bourbons under Sir John Stuart defeated the French under Regnier and drove them out of Calabria. The road crosses the fertile, but unhealthy plain by *Francavilla* to *Torre Masdēa*.

56 M. **Pizzo** is a small town with 8500 inhab., situated on a sandstone rock on the coast. Below it are the ruins of the old castle where Joachim Murat, king of Naples, who had been com-

pelled to land here the day before, instead of at Salerno as he intended, was shot on 13th Oct. 1815. He was interred in the church at Pizzo. — The Naples and Messina steamers touch here (p. 228).

A bridle-path leads hence to *Tropea*, beautifully situated near the *Capo Vaticano*, whence the *Lipari Islands* (E. 33) may be visited.

The road, running near the coast, next leads to —

65 M. **Monteleone** (*Albergo d'Italia*), on the site of the ancient *Hipponion*, the *Vibo Valentia*, of the Romans, a loftily situated town with 12,000 inhab., which was much damaged by the earthquake of 1783. The old castle was erected by Frederick II. Pleasant promenade commanding a charming view of the sea, Sicily, and the Lipari Islands.

A road leading N. to the coast (3 M.) passes through the village of *Bivona*, on the site of the ancient port of *Vibo*, destroyed by the Saracens in 983.

The road now traverses a hilly district to —

74½ M. **Mileto**, once the favourite residence of Count Roger of Sicily, whose son, King Roger, was born here. Pop. 5000. It contains the ruins of the abbey of *S. Trinità* founded by him, where his remains and those of his first wife Eremberga formerly reposed in two sarcophagi which are now in the museum at Naples. — The mountains of Sicily, and particularly the summit of *Ætna*, now become conspicuous in the horizon.

From Mileto a mountain-path leads E. to the (5 M.) grand ruins of the once celebrated monastery of *Santo Stefano del Bosco*, situated in a lonely valley at the foot of the Apennines. Near the neighbouring village of *Soriano* are the extensive ruins of the Dominican monastery of *S. Domenico Soriano*, also destroyed by the earthquake of 1783; and, on the farther side of the low ridge of *Monte Astore*, the remains of the *Certosa*, in which St. Bruno established his austere order of Carthusians in 1094, and where he died and was interred in 1101.

From Mileto the road gradually descends from the heights bounding the bay of Gioia on the N., and reaches (84½ M.) **Rosarno**. The picturesquely situated town (4000 inhab.) was destroyed by the earthquake of 1783. The plain is then traversed to *Gioia Tauro*, which occupies the site of the ancient *Metaurum*, a desolate looking place, situated on the coast to the right, and an extensive depôt of oil. Owing to the prevalence of malaria here, the workmen always spend the night at Palmi. We now cross the *Marro*, the ancient *Metaurus*, a river famed for its fish. The earthquake of 1783 was particularly destructive in this neighbourhood. The earth opened in many places, swallowing up houses entire, and filling up several valleys. — On the coast to the right, not far from the road, on a cliff rising perpendicularly from the sea, stands the singularly picturesque town of —

99 M. **Palmi** (*Albergo Plutini*), with 15,500 inhab., surrounded by orange and olive plantations, and affording beautiful views of the coast and the island of Sicily, particularly from a \*Terrace on the sea at the end of the main street.

The town is situated about halfway up the \*\**Monte Elia*, which commands a superb view of the *Faro*, the castle of *Scilla*, the town a



harbour of Messina, and the majestic *Ætna* in the background. The N. coast of Sicily is visible as far as Milazzo; out at sea are Stromboli and the Lipari Islands; to the N. the bay of Gioia as far as Capo Vaticano. If the traveller on the arrival of the diligence at Palmi descends to the sea, and at the farther end of the main street ascends to the right by a path through olive plantations (which a carabinieri may be asked to point out), he may reach the top of the hill, stay 10 min. on the top, and regain the road before the diligence comes up. (The conductor should of course be told of the traveller's intention beforehand.) Those who prefer leaving the diligence at Palmi and paying a longer visit to the Monte Elia will have little difficulty in procuring a seat in a carriage at a later hour, as the road between Palmi, Bagnara, and Reggio is always much frequented.

To the S.E. of Palmi lies ( $2\frac{1}{2}$  M.) *Seminara*, which has been the scene of two important conflicts. In 1496 the French army defeated that of King Ferdinand II. under Gonsalvo da Cordova, and on 21st April 1503, the French were on nearly the same spot routed by the Spaniards under Ugo de Cardona, one of Gonsalvo's most able generals.

The road from Palmi to Reggio, traversing chestnut and olive plantations, and affording a succession of views of the sea and the coast, is one of the most beautiful on the Mediterranean. It crosses the *Mte. Elia* (see p. 225), on the S. slope of which is situated —

106 M. **Bagnara** (*Locanda della Stella*, with beds), the present terminus of the coast railway which is to connect Reggio with Naples (comp. p. 172).

The RAILWAY FROM BAGNARA TO REGGIO (20 M.; see p. 222), following the road, skirts the coast. — 3 M. *Farazzina*.

6 M. **Scilla** (*Locanda di Baviera*, on the Marina, well spoken of; a relative of the landlord is recommended as a guide to Aspromonte), the ancient *Scylla*, with 8000 inhab., rebuilt since the terrible earthquake of 1783. The castle, situated on a promontory commanding the town, once the seat of the princes of Scilla, was occupied by the English after the battle of Maida (p. 224), and defended for 18 months (until 1808) against the French. Fine view of Sicily, across the Straits of Messina, here 3 M. broad. The silk and wine produced here enjoy a high reputation. Numerous swordfish (*pesci spada*) are caught here in July. To Messina, see p. 326.

The rock of *Scylla*, represented in Homer's *Odyssey* as a roaring and voracious sea-monster — a beautiful virgin above, and a monster with a wolf's body and dolphin's tail below — is depicted by the poets in conjunction with the opposite *Charybdis* as fraught with imminent danger to all passing mariners. The currents and eddies in the straits are still very rapid, but it is now believed that the *Charybdis* of the ancients is by no means exactly opposite to the whirlpool of *Scylla*, as the saying '*incidis in Scyllam, cupiens vitare Charybdim*' appears to indicate, but outside the harbour of Messina,  $7\frac{1}{2}$  M. from Scilla, at the point now called *Garofalo* (comp. p. 326).

$9\frac{1}{2}$  M. *Cannitello*; 11 M. *Villa S. Giovanni*, prettily situated;  $13\frac{1}{2}$  M. *Catona*. Opposite is Messina (p. 318). We are now in a region of luxuriant vegetation, with oranges, pomegranates, palms, and aloes. — 15 M. *Gallico*; 16 M. *Archi-Reggio*; 18 M. *S. Caterina-Reggio*.

20 M. *Reggio*, see p. 221.

## 21. From Naples to Messina by Sea.

Communication several times a week between Naples and Messina is maintained by various steamship companies, including the French *Compagnie Générale Transatlantique* (Marseilles and Tripoli line) and the *Compagnie Fraissinet & Co.* (Marseilles and Piræus line), and the Italian *Società Florio-Rubattino*. The voyage lasts 14-18 hrs. Besides the direct steamers, the last named company despatches vessels twice a week to Sicily, touching at the chief ports on the Calabrian coast, and taking 37-52 hrs. in all. In the case of cholera most of the lines cease running. — Embarkation with luggage 1-1½ fr.

We enjoy a magnificent retrospective view of the lovely bay. After 2½ hrs. the steamer enters the strait between Capri, with the rugged and precipitous *Lo Capo* (p. 163), and the *Punta di Campanella* (p. 159). Shortly afterwards a view of the Bay of Salerno is disclosed. As the sun sets and the vessel gradually stands out to sea, Mt. Vesuvius presents a most majestic appearance.

On the DIRECT VOYAGE the steamer reaches the open sea about dusk. On the following forenoon the volcano of the island of Stromboli, near which the steamer afterwards passes, becomes visible on the right. The mountain-range of the N. coast of Sicily next comes in sight, presenting a very striking appearance. As the vessel steers for the Strait of Messina we observe Scilla on the left, and the Faro on the right. Arrival at *Messina*, see p. 318.

The COASTING STEAMERS pass the promontories *della Licosa* and *dello Spartivento* and the *Bay of Policastro* during the night. The once powerful town of *Policastro* (4000 inhab.) was destroyed by Robert Guiscard in 1055, and by the Turks in 1542.

On the following morning, *Monte Pollino* (7326 ft.), which terminates the Neapolitan Apennines, is the most conspicuous mountain, and adjoining it begin the *Calabrian Mts.* As the vessel proceeds southwards to Paola we enjoy a succession of fine views. The coast is studded with numerous towns and villages, most of them situated on the heights, between which valleys descend to empty their brooks into the sea. *Verbicaro* is seen somewhat inland, then *Diamante*, at the base of a lofty cliff. Farther on, *Belvedere* with 4627 inhab., charmingly situated on the slopes of the mountain. Then, beyond a small promontory, in the bay to the S. lies *Cetraro*, the inhabitants of which are anchovy-fishers. We next observe *Guardia*, on a lofty hill, with warm baths; then *Fuscaldo*, with 10,000 inhab. and the ruins of an old castle.

*Paola*, with 8500 inhab., beautifully situated in a ravine and on the slope of the mountain, carries on an extensive oil and wine trade. The town, which some suppose to be the *Palycus* of the Greeks, was the birthplace of Francesco di Paola, founder of the mendicant order of Minorites. — On the arrival of the steamer carriages start for *Cosenza* (3½ hrs. drive, seat 5 fr.; see p. 223).

After a halt of about 1½ hr. the vessel resumes her voyage. On the coast are the villages of *San Lucido*, *Fiumefreddo*, and *Belmonte*, at the back of which rises the conspicuous *Monte Cocuzzo*

(5052 ft.). *Amantea* next becomes visible, supposed to be the ancient *Amantia* of Bruttium. The town and fortress, erected on a lofty rock, were garrisoned in 1806 by royalists, who repulsed the French troops; but, after severe sufferings from famine, they were compelled to surrender the following year. To the S. of *Amantea* the *Savuto* falls into the sea. The coast becomes flat and less richly cultivated. Farther on, *Nocera*; then past the *Capo Suvero* to the *Golfo di Santa Eufemia*, at the S. end of which lies —

*Pizzo* (see p. 224); halt 1½ hr.

At the S. E. angle of the bay lies *Monteleone*, see p. 225.

The steamboat rounds *Capo Zambrone*, and reaches *Tropea*, an ancient town (6000 inhab.) in a delightful situation, the climate of which is much extolled. To the S. is the *Capo Vaticano* with its lighthouse, projecting far into the sea. In the bay lies *Nicotera*, which suffered severely from the earthquake of 1783, near the influx of the *Mesima*. At *Gioia* (p. 225) the post-road from Naples to Reggio (R. 20) leads down to the coast, which it skirts during the rest of the way. Soon after the harbour of *Pizzo* is quitted the *Lipari Islands* (R. 33) become visible to the W.; *Stromboli*, with its continually smoking crater, is the most conspicuous. Off *Capo Vaticano* the Sicilian mountains suddenly appear.

*Palmi*, *Bagnara*, *Scilla*, see pp. 225, 226. The *Aspromonte* range, with the *Monte Alto* (6907 ft.), looks uninteresting from this side. We now enter the *Strait of Messina*, which presents a busy scene during the daytime.

*Messina*, see p. 318. If the steamer arrives during the night the passenger had better remain on board till morning, enquiring beforehand of the captain when the vessel is to start again.

## 22. From Naples to Palermo by Sea.

STEAMERS of the *Società Florio-Rubattino* daily in 15 hrs.; fares 48 fr. 60, 31 fr. 60 c., including provisions. *La Veloce* company, see p. 229. Steamer of the *Compagnie Générale Transatlantique* also once a week; fares; 40, 25, 15 fr., provisions extra. — The passenger should be on deck early next morning to enjoy the beautiful approach to Sicily and the entrance into the harbour.

Beyond *Capri* the steamer reaches the open sea. Early next morning (between 5 and 6 o'cl.) the *Lipari Islands* (R. 33) are seen to the S. (left); later the island of *Ustica* (p. 280) to the W., long remaining visible; then, about 10 a.m., the towering mountains of Sicily; to the extreme right is the *Capo di Gallo*, nearer rises *Monte Pellegrino* (1958 ft.; p. 277), and to the left is the *Monte Catalfano* (1233 ft.), with a smaller pointed promontory, guarding the E. entrance to the Bay of Palermo. At length we perceive the beautiful and extensive city. A little to the left of *Monte Pellegrino* are the lofty *Monte Cuccio* (3445 ft.), *Monreale* (p. 274), and farther distant the *Monte Griffone*. — *Palermo*, see R. 23.

# SICILY.

## General Remarks.

Strabo, the Greek geographer, in one passage calls Sicily an 'addition' in another a 'detached portion' of Italy; and there is indeed not one of the surrounding islands so intimately allied, geographically as well as historically, with the great peninsula which bisects the Mediterranean. Goethe has justly observed that, without Sicily, Italy would lose much of its charm: 'the climate cannot be too highly extolled; the beauties are innumerable.' This cannot fail to be experienced by every traveller who forms acquaintance with this 'gem among islands'. Nor is the beauty of the scenery the sole attraction to the wanderer from the north. Those equipped with even a superficial knowledge of history cannot but experience a profound interest in the places with which the most ancient Hellenic and Roman traditions are connected, where the destinies of Athens, Carthage, and Rome have been decided, and where mediæval characters so famous as Henry VI. and Frederick II. have ruled. There is not a nation which has materially influenced the destinies of European civilisation, that has not left distinct traces of its agency in this island. Those whose time and resources permit are therefore strongly recommended to visit Sicily before proceeding homewards.

**Modes of Travelling.** The STEAMBOATS of the Italian companies and also the comfortable boats of the French *Compagnie Générale Transatlantique* ply daily from Naples to Palermo, and almost daily from Naples to Messina (see pp. 228, 227). The good and swift vessels of the new steamship company *La Veloce* also ply several times a week between Naples and Palermo. Others start on alternate Fridays from Marseilles for Palermo (*Messageries Maritimes de France*). Steamers also ply once weekly from Palermo to Sardinia (R. 40), and to Malta and the East. — Railway to Reggio, and the passage thence to Messina, see R. 19; the railway journey from Naples to Reggio occupies 21 hrs. (express), the passage thence to Messina 1¾ hr.

Other steamers (*Società Florio-Rubattino*, whose headquarters are at Palermo) make the circuit of the island once a week, Palermo being the starting-point, and Messina and Syracuse the principal stations. A steamboat also plies several times weekly between Palermo and Messina, see p. 312. The service is tolerably punctual on the N. and E. coasts, but on the S. side of the island, where the navigation is more difficult, delays of many hours and even days frequently occur.

**RAILWAYS.** The following railways now form a complete network over Sicily: (1) From Messina by Catania, S. Caterina-Lirbi, Roccapalumbo, and Termini to Palermo, 210 M.; (2) From Catania to Syracuse, 54 M.; (3) From Canicattì to Licata, 31 M.; (4) From Roccapalumbo to Girgenti and its harbour Porto Empedocle, 48½ M.; (5) From Palermo by Partinico, Alcamo, Castelvetrano, Mazza, and Marsala to Trapani, 117 M.; (6) From S. Caterina-Lirbi by Caltanissetta to Aragona-Caldare, 37 M.; (7) From Palermo by Misilmeri and Bolognetta-Marineo to Villafrati, 21½ M.; (8) From Syracuse by Avola to Noto, 19½ M.

DILIGENCES run on all the principal roads in Sicily, but the ordinary traveller is now almost independent of their aid. The usual charge throughout the island for a CARRIAGE with two horses is 20-30 fr. per

day, with a 'buona mano' of 2-3 fr. The usual charge for a MULE is 7-10 fr. per day, with a small fee to the attendant, but for an excursion of several days the rate is lower. If, however, the traveller does not return to the point of starting, the return-journey must be paid for.

**Plan of Tour.** The best seasons for travelling in Sicily are the months of April and May, or October and November. Even in January the weather is often fine and settled (comp. pp. 236-237). The ascent of *Ætna* in spring is possible, but the best period is August or September, after the first showers of autumn have cleared the atmosphere.

The principal points in the island may be visited in a fortnight or three weeks without divergence from the railway. The following distribution of time may be followed: — At *Palermo* 3-4 days; the towns in the W. part of the island (*Segesta*, *Selinunto*, *Mazara*, *Marsala*, *Trapani*) 4-5 days (*Segesta* and *Selinunto* alone 2-3 days); journey to *Girgenti* 1 day; at *Girgenti* 1 day; from *Girgenti* to *Catania* 1 day; *Catania* and *Mt. Ætna* 2 days; at *Syracuse* 1½ day; at *Taormina* 1 day; at *Messina* 1 day. The best mode of exploring the very picturesque *N. Coast* is indicated at p. 312.

The most energetic of travellers, however, will take at least a month to exhaust the beauties of the island. The following routes are the most important: — At *Palermo* 3-4 days; by land in 4 days, or by steamer direct in 15 hrs. from *Palermo* to *Messina*; in the latter case *Milazzo* and *Patti* (*Tyndaris*) should be visited from *Messina*, 3 days; by railway to *Taormina* 1 day; *Catania* and *Ætna* 3 days; stay at *Syracuse* 2 days; by railway or steamer to *Girgenti*; at *Girgenti* 1-2 days; by land in 2 days to *Sciacca*, *Selinunto*, and *Castelvetrano*; thence by *Calatafimi* (*Segesta*) in 1 day, or, if *Marsala* and *Trapani* be included, in 4 days, to *Palermo*.

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## Geography and Statistics.

SICILY (Greek *Sikelia* or *Trinacria*) is the largest island in the Mediterranean. Its area, according to the most recent measurements, amounts to 29,240 sq. kilomètres, i. e. about 11,450 Engl. sq. M. The form of the island is an irregular triangle. The N. coast is 200, the E. 135, and the S. W. 177 Engl. M. in length.

The whole island of Sicily is mountainous in character. Closely connected with Italy by geological structure as well as in geographical position, it forms a continuation of the great Apennine range which stretches across the Mediterranean from the main trunk of Europe to Africa, a submerged prolongation of the range being also distinctly traceable. The distance between *Cape Boeo* and *Cape Bon* is only 75 M., and the depth in the direct line never exceeds 100 fathoms, except in one narrow belt running S.E. towards the island of *Pantellaria* (248 fathoms), while the *Straits of Pantellaria*, separating Sicily from Africa, are as a rule not more than 50 fathoms deep. This submerged elevation is probably of volcanic origin. *Pantellaria* and *Linosa* are extinct volcanoes, and to the N. of Sicily lies another volcanic tract, the eruptions of which have produced the *Lipari Islands*. The S.E. portion of the island of Sicily is of the tertiary formation, and is connected with the *Malta Islands* by a submarine table-land. The virtual W. ex of Sicily is formed by *Maritimo*, the westernmost of the *Aega-*

*dian Islands*, which lie in shallow water. The Straits of Messina are only 2 M. wide at their narrowest point, and at their shallowest part (near the same point) 51 fathoms deep, while on the N. and E., on the contrary, the shores of the island descend abruptly into the deepest parts of the Mediterranean, a sounding of no less than 2000 fathoms having been made within about 30 M. of *Cape Passero*.

**Mountains.** Sicily, which is of a hilly or mountainous character throughout its whole extent, may be roughly described as a table-land of a mean level of 2300-2800 ft., somewhat tilted towards the N., and higher at the edges than in the interior. The loftiest of the non-volcanic summits are towards the N., where a range of mountains runs from the Straits of Messina along the coast, forming a prolongation of the Apennine range which traverses the Italian peninsula. The continuity of the chain remains unbroken as far the valley of Polizzi, a place of historical interest, whence the *Himera Septentrionalis* (*Fiume Grande*) flows N. to the Tyrrhenian, and the *Himera Meridionalis* (*Fiume Salso*) S. to the African Sea. The W. part of the range, which consists rather of detached groups of mountains, is the only one which has received a distinguishing name from the natives, who call it the *Madonie*. Its highest summits are the *Pizzo dell' Antenna* (6480 ft.), the loftiest mountain in the island after *Ætna*, and the *Monte Salvatore*, both covered with snow during one half of the year. Scientific geographers apply the name of *Nebrodic Mountains* to the *Madonie* together with the mountains to the N. and N.W. of *Ætna* (where the *Monte Sori* attains a height of 6062 ft.), while they distinguish that section of the range which abuts on the Straits of Messina as the *Pelorid Chain* (the *Montes Neptunii* or *Pelorides* of the ancients).

To the W. of the important watershed of the two *Himeras* the mountains still form a chain or range, though of less distinct character, the highest summits of which all lie near the N. coast. As we proceed towards the W., however, single mountains or isolated clusters become more prominent, till they end at last in the pyramid of *Monte S. Giuliano*, the ancient *Eryx*, rising precipitously from the sea and standing like a gigantic sentinel to guard the W. coast of the island. From this great northern range, running from E. to W., various minor chains branch off towards the S. and S.W. into the heart of the island, leaving both on the E. and W. small littoral plains between them and the sea.

In the S. E. corner of the island is a mountainous district of a very peculiar and interesting geological character, united with the other mountain-systems only by a narrow ridge near *Caltagirone*. In the heart of it rises the *Monte Lauro* (3230 ft.), whence the considerable rivers of this part of Sicily descend in all directions through profound ravines and valleys, the sides of which are honeycombed with caverns. These erosions reveal to us the fact, that, while the surface of the mountain consists chiefly of tertiary

shell-limestone, this formation alternates lower down with strata of dark volcanic rock. Nearly the whole remainder of the island, particularly the districts in the middle, and to the S. and S.W., is also composed of the tertiary formation. To this formation, represented mainly by marl, clay, and gypsum, belong extensive deposits of sulphur and rock-salt, the first of which contribute so materially to Sicily's wealth and prosperity, while the latter are as yet almost untouched. The sulphur-strata extend westwards as far as the secondary mountain-ranges near Salemi and Partanna, and eastwards as far as the mountains of Judica and Rammacca. Whatever part of the interior of the island the traveller visits, he is sure to stumble upon a sulphur-mine, or meet long trains of waggons or mules conveying this 'yellow gold' of Sicily to the coast. The richest mines are at *Lercara* (p. 296), situated on the watershed between the Tyrrhenian and African Seas, to the N. of Girgenti, and near *Caltanissetta* (p. 304). — The tertiary formations in Sicily attain a most unwonted altitude; the huge rock on which lies *Castrogiovanni*, the historical *Enna* (p. 304), rears its head no less than 3270 ft. above the level of the sea. — The mountains on the N. coast, with the ramifications extending to the Eryx and the Monte San Calogero near Sciacca, belong to the secondary formations, and consist chiefly of calcareous limestone. This limestone is perforated by numerous caverns, in which the bones of huge pachydermata, denizens of the country before its separation from the African continent, and various prehistoric antiquities are frequently found. — The Peloric range and the mountains of the N. coast from Messina to *Cape Calavà* are composed of crystalline rocks of the primary formations, but their bases are overlaid with strata of recent tertiary deposits, so that the older formation seldom comes to light on the coast itself. The identity of the geological structure of this part of the island with that of Calabria is a proof of the intimate connection between Sicily and the Italian peninsula. The rock of *Scylla* (p. 226), visible from the Faro, and the peninsula of *Milazzo* (p. 317), are both formed of fine-grained granite and gneiss. The S. margins of the Peloric Mts. and of the *Aspromonte* (p. 222) consist of clay-slate.

*Mt. Etna* (10,835 ft.), the loftiest mountain in Sicily and the largest volcano in Europe, rises on the E. side of the island, and is completely detached from the other mountains by the deep valleys of the *Simeto* and *Alcantara*. The watershed between these rivers, however, near the *Lake of Gurrita*, which is sometimes quite dry, attains a considerable height (3792 ft.). The district in which this great volcano rises has evidently been at one time a bay of the sea, still recognisable in the plain of Catania. The mountain is capped with snow throughout the year, except during a few weeks summer, while in some of the gullies the snow never melts rely.

The island contains no PLAINS of any extent. The most considerable is the *Piano di Catania* (*Ager Leontinus*, *Campi Laestrygonii*), extending between the rivers Simeto and Gurnalunga. The littoral plains of *Terranova* (*Campi Geloi*), *Licata*, and *Milazzo*, the plain between *Trapani* and *Marsala*, and the *Conca d'Oro* near *Palermo* may also be mentioned.

The Coasts of Sicily are as a rule steep and rocky, short reaches of flat coast being found in the gulfs of Catania and Terranova, and to the S. of Trapani only. A peculiarity of the Sicilian coast is found in the numerous narrow peninsulas lying in front of it, which have in comparatively recent times only ceased to be islands, and which almost invariably form good harbours. Of this nature are the peninsulas of *Syracuse*, *Augusta*, *Trapani*, and *Milazzo*. The strikingly picturesque *Monte Pellegrino*, near *Palermo*, was at one time an island off the coast, and the sickle-shaped piece of land which forms the harbour is also of very recent geological formation. To these capacious natural harbours falls to be added the artificial one of *Palermo*, the somewhat inadequate successor of the famous ancient harbour, which has been gradually silted up during the geological elevation of the W. coast of Sicily. The same cause has rendered the fine harbour of *Trapani* almost useless. The S. coast is perfectly destitute of natural harbours, and therefore unapproachable in stormy weather; but artificial harbours have recently been constructed at great expense at *Porto Empedocle* and *Licata*.

The Rivers of Sicily are very numerous, but none of them are large, and with a few exceptions they all dry up in summer. The district of primary formations in the N. E. of the island does not contain a single perennial water-course, but many broad *Fiumare*, or river-beds, filled after heavy rain with turbulent and destructive torrents, which carry down large masses of the easily detached rock, and refuse to be confined within embankments, often causing widespread devastation. The stony beds of the 'fiumare' are sometimes upwards of  $\frac{1}{2}$  M. wide at the mouth, and even in winter are traversed by a mere thread of water only. The numerous streams towards the S.E., which take their rise in the porous, honey-combed limestone hills, are, on the other hand, comparatively copious in the lower part of their course. Water may generally be found by digging below the dry beds of the *fiumare* even in summer. The principal rivers, none of which are navigable, are the *Simeto* (which waters a great part of E. Sicily), the *Alcantara*, the *Fiume Salso* (*Himera Meridionalis*), the *Platani*, and the *Belice*. (In the Map at the end of the Handbook the water-courses which dry up in summer are coloured brown, and those which contain water throughout the whole year are blue.)

The splendid Forests with which Sicily was originally covered, and which yielded the admirable ship-building timber mentior



so often in the days of the Greek and Saracenic domination, have been disappearing rapidly under the axe of the woodman since the 16th cent., and especially since the beginning of this century. In the 11th cent. the Monte Lauro was still clothed with forests of pines and fir, and in the 15th cent. the Monte Pellegrino, now conspicuous for its baldness, was clothed with underwood. The total area of the forests in Sicily in 1857 was estimated at 170,000 acres, but this has probably greatly decreased, as the forests of *Ætna* then covered 125,000 acres, while the whole province of Catania now contains only 60,000 acres of wood. The only considerable forests are those of *Ætna* and the mountains on the N. coast, the finest of which are the *Caronian Forest* and the *Bosco di Ficuzza* on the Busambra, where the Bourbon sovereigns used to hunt when they resided at Palermo. These woods consist of oaks, chestnuts, elms, ashes, etc., and are carpeted with thick green underwood like the woods of Central Europe, while others nearer the coast and in lower situations consist mainly of isolated evergreen oaks (*Quercus Ilex*, *Quercus Suber*, etc.). Pine-forests are found in the *Ætna* region only. The *Macchie*, a kind of thicket of dense, almost impenetrable, and often thorny bushes, 5-6 ft. high, peculiar to the regions of the Mediterranean, and growing on the denuded sites of former forests, are less common in Sicily than in neighbouring lands.

**Products and Cultivation.** The current impression that only a small portion of the area of Sicily is cultivated, is quite erroneous. In 1857 it was estimated that about 200,000 acres only were unproductive, and 1,600,000 acres under pasture, leaving 5,500,000 acres, or  $\frac{3}{4}$  of the whole area, under cultivation. Since that date, moreover, a large proportion, probably about one-half, of these unproductive lands have been reclaimed, chiefly through the partition of large estates falling into the hands of government on the failure of heirs. The value of pasture in Sicily may be gathered from the fact that an annual rental of 25,000 fr. has been paid for the apparently barren Mte. Pellegrino near Palermo.

The cultivation of the soil has made rapid strides within the last few decades, especially since 1860, and arboriculture has of late become one of the chief occupations of the farmer. The greater part of the island is still devoted to the production of wheat, but the culture of fruit-trees, especially of the *Citri* (the generic term for oranges, lemons, and citrons), is found to be still more lucrative, and assumes ever-increasing proportions. In the Conca d'Oro near Palermo the yield of a hectare ( $2\frac{1}{2}$  acres) of lemon-trees averages 4300 fr., and that of a hectare of orange-trees 2900 fr. per annum. The export of these fruits, particularly to the United States, is steadily increasing, and has now reached the value of 80,000,000 fr. annually. They are shipped in almost equal quantities from Palermo and Messina, being cultivated most sedulously on the N.

coast from Partinico to Messina, and on the E. coast as far S. as Catania. The orange and lemon harvest lasts from November to March, but the fruit does not thoroughly ripen till January. During the hot season the trees require a constant supply of water. About one-fifth of the whole island is now devoted to the cultivation of trees of various kinds, the products of which are exported to the value of 135,000,000 fr. annually, a sum that will appear still more considerable when it is remembered that nine-tenths of the islanders themselves subsist entirely on wheaten bread, fruit, and fish. This branch of agriculture is interesting, not only from an economical but also from a social and moral point of view. The constant attention which arboriculture demands renders it impossible for the agricultural labourers to live in crowded villages, often at a considerable distance from their daily work; so that this branch of agriculture tends to a more equal distribution of the population, and contributes to improve their moral condition. Sicily at present contains about 500 of these over-grown villages of agricultural labourers, with an average population of 5000 each, but the people are now beginning to descend from their rocky nests and settle among the fields.

Another prevalent error with regard to Sicily is that its fertility has decreased. Rain still falls in sufficient quantity to make the fruits of the field as plentiful now as of yore, in spite of the poor agricultural implements and the want of manuring. *Wheat*, *Barley*, and *Beans*, which form almost the only crops, cover all the available level districts in the island. As the Sicilian wheat is of excellent quality and commands a high price, it is usually exported, while an inferior kind is imported for home consumption; but the already-mentioned concentration of the population in a few large villages, the peculiarity of the farm-tenure, the inferiority of the agricultural implements, and the occasional deficiency of hands, which is supplied in many parts by peasants from Calabria, are unfavourable to the agricultural prosperity of the country. The fields on the N. and E. coasts, like those in Sardinia and N. Africa, are enclosed by *Cactus-hedges* (*Opuntia Ficus Indica* and *Opuntia Amyelaea*), which frequently attain a considerable height. Their fruit, the cactus-fig, of a sweetish, somewhat insipid taste, is much esteemed by the natives, who in autumn use it to a considerable extent as a substitute for bread. The *Cotton* culture, which was greatly extended during the American civil war, has since then declined, as the Sicilian cotton is very inferior to the American. Sumach (*Rhus coriaria*, the leaves of which are used in tanning and as a black dye) and linseed are among the staple exports. Other products exported, besides the Citri and their essential oils, are almonds, olive oil, wine (Marsala, Riposto, Catania, Vittoria, and Siracusa), nuts, capers, pistachios, manna, liquorice, lentils, and raisins. The chief animal products are silk,

hides, wool, anchovies, tunny-fish, and cantharides. Mineral products: sulphur, salt, and marble. The island possesses no mines of the precious metals or of coal. Many of the merchants are Germans and Swiss, who have to a great extent taken the place of the English, but the Sicilians themselves are now beginning to turn their attention more zealously to commerce. About two-thirds of the manufactured goods imported into Sicily, as well as Italy, pass through the hands of Swiss and German merchants. The statistics relating to the exports and imports are untrustworthy, but it is ascertained that the former are far more considerable than the latter. This will be still more the case as agriculture advances in consequence of the partition of the vast landed estates and the promotion of the public safety.

**Climate.** The climate of Sicily, which may be described generally as of a marine character, is a most delightful one, and in equableness is second to that of Madeira alone. This is especially true of the climate of *Palermo*, which is rapidly coming into favour as a winter residence for invalids. *Catania* is somewhat colder in winter, and is moreover exposed to sudden changes of temperature on account of the proximity of Mt. *Ætna*. *Messina* and *Syracuse* are windy places.

In Sicily the year consists of two seasons only, the rainy and the dry. The RAINY SEASON corresponds with the winter of Central Europe, and is marked by a fall of temperature. The freezing-point, however, is seldom reached, except occasionally just before dawn, and there are few winter days when one cannot sit comfortably in the open air in a sheltered situation. The rainy season is at the same time that of the most luxuriant vegetation. It is ushered in by thunder-storms in September and October, sets in steadily in November, generally relaxes somewhat in January, ends towards the close of March, and is followed by a few violent thunder-storms in April and May. In June, July, and August, but particularly in July, almost no rain falls, but the heat is tempered by the proximity of the sea. Continuous rain is, however, rare, even in the wet season, and there are seldom more than half-a-dozen days in the year absolutely without sunshine. Cicero's remark on *Syracuse*, that the sun shines there every day without exception, is almost literally true. The heaviest rainfall occurs in December. In *Palermo* it averages 22 inches per annum, of which 3 in. fall in December and only about  $\frac{1}{6}$  in. in July; in *Syracuse* the rain-fall is 16 in., with practically none in June, July, and August. Wheat is sown at the beginning of the rains, and reaped shortly after their close.

The WINDS also vary in accordance with these two divisions of the year. From October to March the rainy W.S.W. wind, blowing from the equatorial regions, prevails; from May to August the violent wind blows from the N.E., forming a continuation of

the trade-winds from beyond the N. pole; while in April and September these winds blow alternately. Violent winds, with the exception of the *Scirocco*, are rare, and the barometrical changes are on the whole slight. The *Scirocco*, one of the hot periodical storm-winds, which blow from the Sahara in all directions, is among the few drawbacks to the climate of Sicily. It visits Palermo, where it is particularly disagreeable, about twelve times a year, and may occur in any month, though it is most frequent and most violent in April and the short transitional seasons generally. On the E. coast it is generally charged with moisture, but at Palermo it is hot and dry. The highest temperature ever observed in the shade at Palermo (105° Fahr.) was registered during the *scirocco*. During its continuance the sky is of a dull, leaden appearance, often with a tinge of red, occasioned by the columns of dust which the storm frequently brings with it from a long distance. If rain falls, these fine particles of dust occasion the phenomenon known as 'blood rain', which may be easily collected on the foliage of the trees. The effect of the *scirocco*, often less felt at first by visitors from the N. than by the natives, is to occasion a difficulty of breathing and lassitude, which unfit one for work, especially of a mental nature. The *scirocco*, however, often lasts for a few hours only, and rarely for more than three days.

One of the great advantages of the climate of Sicily arises from the comparatively slight difference in the temperature of the different seasons. The heat at Palermo in summer is less than at Florence, while the winters are remarkably mild and equable. The mean temperature in August, the hottest month, is 78° Fahr., and in January, the coldest month, 52°, the difference being 26° only, while the mean annual temperature is about 64°. The lowest temperature yet recorded at the observatory at Palermo has been 35°, but it is known that the mercury occasionally descends 3-4° below the freezing-point in the early morning almost every winter. During December, January, February, and March the thermometer remains at almost the same level, and abrupt changes are very rare, especially at Palermo, which is sheltered from the N. wind by the Monte Pellegrino. The mean daily range of temperature at Palermo is about 12°, in winter less, and on some days not more than 4-5°. Catania has a mean annual temperature of 65°; in summer it is warmer than Palermo, and in winter colder. The mean temperature in August is 81° and that of January 50°, showing a range of 31°. The daily range of temperature is also somewhat greater (12½-14°), and a difference of 41° has been noticed within 24 hours.

**Mineral Baths**, most of them sulphureous, and already famous in ancient times, are established at *Sciacca* on the Monte S. Calogero (Thermæ Selinuntinæ), at *Termini* (Thermæ Himerenses), at *Termini di Castro* near Barcellona, and at *Acireale* near Catan'

The bath-arrangements are very defective, those at Acireale and the two Termini being the best.

The **Population** of the island, according to the census of 1879, amounts to 2,832,851, or on an average 247 souls per Engl. sq. M. National schools have been established everywhere under the new régime, and the towns now possess commercial (*scuola tecnica* and *istituto tecnico*) and grammar schools, but the number of 'analfabeti' (persons who can neither read nor write) still amounts to nearly four-fifths of the whole population ( $\frac{9}{10}$ ths in 1864).

**Districts.** From the Saracen period down to the beginning of the present century the island was divided into three districts: the *Val* (Welâia, i.e. province) *di Demone*, the N.E. portion; the *Val di Noto*, the S.E. part; and the *Val di Mazzara*, to the S.W. Since 1817 it has been divided into seven prefectures: (1) *Palermo*, (2) *Trapani*, (3) *Girgenti*, (4) *Caltanissetta*, (5) *Catania*, (6) *Siracusa*, (7) *Messina*.

**Towns.** The principal towns are Palermo, Messina, Catania, Modica, Trapani, Termini, Acireale, and Caltagirone. Of the 120-130 towns in the kingdom of Italy which contain above 10,000 inhab. upwards of one-quarter belong to Sicily. This is explained by the fact, that owing to the constant wars of the middle ages, the predatory incursions of barbarians, and the insecure state of the country, it was unsafe for the peasantry to live in villages, and this class has therefore mainly contributed to swell the population of the towns.

## Historical Notice.

### 1. Political History.

**FIRST PERIOD.** According to the traditions of ancient Greek mariners, Sicily was once inhabited by Cyclopes, Gigantes, Loto-phagi, Læstrygones, etc., whom Sicilian historians have endeavoured to classify into iron-workers, stone-workers, farmers, and gardeners. The most ancient inhabitants of Sicily were a prehistoric race, the only certain traces of whom are the flint implements found in various parts of the island and perhaps a few of the stone monuments. They were followed by the *Sicani*, who were believed by some authorities to be of Iberian, by others of Celtic origin. It is more probable, however, that they belonged to an Italian race. They dwelt at first in the E. part of the island, but within the period embraced in history are found only in the W., between the Tyrrhenian Sea (Hykkara) and the Libyan Sea. The deserted territory of the Sicani to the E. was taken possession of before B.C. 900 by the *Sikeli*, a tribe related to the Latins, which, as some

authorities believe, had already had a warlike history and made maritime raids upon Egypt. They dwelt in the S.E. corner of the island, in the middle of its E. half, especially in the valley of the Symæthus, and on the N. coast. Their principal towns were: *S. Hybla*, *Menæe* (Mineo), *Morgantium*, *N. Hybla* (Paternò), *Centuripe*, *Agyrion* (Agira), *Assorus* (Asaro), *Aluntium* (S. Marco), and *Agathyrnum* (near C. Orlando). The *Phœnicians*, coming from the E., founded numerous colonies on the coast, and the *Elymi*, supposed to be descended from the Trojans, occupied *Segesta*, *Eryx* (with the sanctuary of Aphrodite), *Entella*, and other settlements. The *Greeks* make their appearance in Sicily in B.C. 735, when the Ionian Theocles of Chalcis (or Athens) founded *Naxos*, at the mouth of the Cantara. During the following year Dorians from Corinth under *Archias* founded *Syracuse*; and in 728 *Megara Hyblæa*, another Dorian colony, was settled by Lamis of Megara. *Zankle* (afterwards *Messana*) was peopled by Ionians, who also founded *Leontini* and *Catana* (729). A Dorian character was impressed upon the S. coast by the foundation of *Gela* (Terranova) by Rhodians and Cretans in 689, of *Selinus* by Megara in 628, and of *Acragas* (Girgenti) by Gela in 581. The Dorians also made themselves masters of the S.E. corner of Sicily through the Syracusan colonies of *Acrae* (664), *Casmenæ* (624), and *Camarina* (599). *Himera* (648), the only Greek colony on the N. coast, was a joint settlement, in which the Ionian element preponderated. The occupation of the Lipari Islands in B.C. 580 marks the close of the spread of the Hellenic power in Sicily, and the beginning of the Semitic reaction. The Phœnicians, who on the approach of the Greeks had retired to *Solus* (or *Soloeis*), *Panormus*, and *Motye*, now placed themselves under the protection of Carthage and thus imposed a check upon the farther progress of Hellenisation. The Sikelians in the E. part of the island, however, became almost entirely subject to the Greeks.

The Greek colonies, as they grew in population, soon began to suffer from internal dissensions between the different classes of citizens. This led to the formation of codes of law, of which that of *Charondas* of Catana is the most famous, and to the establishment of tyrannies, a form of government which attained its most characteristic development in this island. The most notorious of the ancient tyrants was *Phalaris* of *Acragas*. About the year 500 we find tyrants ruling over most of the cities, of whom *Gelon* of Syracuse and *Theron* of *Acragas*, united by ties of family and interest, rescued the Greek sway from the perils which threatened it, when, at the time of the 2nd Persian War, the Greeks of the western sea were attacked by the Carthaginians. In 480, however, the Greek cause was victorious at the battle of Himera, the Salamis of Sicily. The short but brilliant golden age of Hellenic Sicily now began, sullied only by the destruction of the Chalcidian towns of the E. coast by

Gelon and Hiero. The greater number of the temples and aqueducts at Syracuse, Girgenti, Selinunto, Himera, etc., the ruins of which excite such admiration at the present day, were erected between 480 and 450. But internal municipal struggles, fomented by the democratic parties of the different cities, and the renewed antagonism of the Doric and Ionic-Achæan elements paved the way for a catastrophe, to which the great Athenian campaign against Syracuse in 413 contributed. Previously to this the Greeks had a formidable enemy to subdue in *Ducetius* of Netum (Noto), who united the towns of the Sikeli in a confederacy against the Greeks (461-440), but this league was compelled to succumb to the united forces of Syracuse and Acragas. What the Sicilians had failed in effecting was now attempted with more success by the great power of Africa. The Carthaginians now began their most formidable attacks. Selinus and Himera were destroyed by them in 409, Acragas taken in 406, Gela and Camarina conquered and rendered tributary to Carthage in 405, and Messana razed to the ground in 396. These events were instrumental in causing the rise of *Dionysius I.* in Syracuse (406), who extended and fortified the town, and after a war of varied success finally drove back the Carthaginians in 382 to the Halycus (Platani). Down to his death in 367 Dionysius was master of the destinies of Syracuse, and with it of Sicily; the greater part of Magna Græcia was also subject to his sway, and he even intervened several times with effect in the affairs of Greece itself. Syracuse never again attained to such a pinnacle of power. On his death dissensions began anew. *Dionysius II.* was inferior to his father, and *Dion* able as a philosopher only. *Timoleon*, however, succeeded in 343-336 in restoring some degree of order, defeated the Carthaginians in 340 on the Crimissus (Belice), and again restricted their territory to the W. of the Halycus. But even his brilliant example availed little to arrest the increasing degeneracy of the people. In 317-289 *Agathocles* usurped the sovereignty of Syracuse, and in 310 the Carthaginians besieged the city, although unsuccessfully. The brilliant African campaign of *Agathocles* was without enduring result. *Pyrrhus* too, who had wrested the whole island as far as Lilybæum from the Carthaginians, soon quitted it again for Italy (278-276), dissatisfied with the prevailing anarchy and disunion. In 274 *Hiero II.* usurped the tyranny of Syracuse. His siege of Messana, of which Campanian mercenaries, or Mamertines, had treacherously taken possession, compelled the latter to sue for Roman aid. Thus it was that the *Romans* obtained a footing in the island, and the struggle between them and the Carthaginians, who had supported Hiero, now began. The chequered contest for the sovereignty of Sicily lasted from 264 to 241. Hiero, who in 263 had become an ally of Rome, ruled over a small independent kingdom on the E. coast, even after the final expulsion of the Carthaginians. After the death of Hiero II. his successor *Hieronymus* espoused the

cause of Hannibal, in consequence of which Syracuse was besieged by Marcellus in 214-212, taken, and sacked. In 210, after the conquest of Agrigentum, the island became the first Roman province, and was divided into two districts or *quæsturæ*, *Lilybaetana* (with the capital Lilybæum, now Marsala) and *Syracusana*.

SECOND PERIOD. At first the Romans endeavoured to improve the agriculture of the island, which had suffered seriously during the protracted wars, with a view to render Sicily a more profitable province. The system of cultivation borrowed from the Carthaginians was indeed successfully employed in rendering Sicily the granary of Italy, but at the same time it proved the occasion of the *Servile Wars* (139-131 and 104-101), which devastated the island to a greater extent than the Punic wars. Under the Roman governors the ancient prosperity of Sicily steadily declined. The notorious Verres in particular impoverished it greatly during his term of office in 73-71. The civil war between *Octavianus* and *Sextus Pompeius*, who had made himself master of Sicily (43-36) but was defeated by Agrippa in the naval battle of Naulochus (on the N. coast, near Mylæ), also accelerated its ruin, so that *Augustus* was obliged in a great measure to repeople the island and re-erect the towns. Little is known of its internal affairs after this date. With regard to the dissemination of CHRISTIANITY in Sicily numerous traditions are current, and are preserved in the different martyrologies. It is recorded (Acts xxviii. 12) that St. Paul landed at Syracuse on his journey to Rome and spent three days there, and the evidence of monuments goes to confirm the local legends of missionaries from the E., and to refute the later pretensions of Rome to the establishment of Christianity in Sicily. Syracuse would thus seem to have taken an important part in the spread of the Christian religion. After the end of the 3rd cent. the new religion made rapid progress, and in the reign of Constantine it had become practically the universal faith, though heathens still existed in Sicily down to the 6th century.

After another servile war had devastated the country (A.D. 259), Syracuse began, in 278, to suffer from the incursions of barbarian hordes, when it was plundered by a mere handful of wandering Franks. In B.C. 27 Sicily had become the first of the ten senatorial provinces, according to Augustus's distribution of the empire, and then a province of the diocese of Italy, according to the arrangement of Diocletian; but in 395 it was separated from the W. and attached to the E. empire, whereby it escaped the fate of neither. In 440 *Geiserich* besieged Palermo and conquered Lilybæum (Marsala). *Odoacer* made himself master of Sicily, and the island afterwards became subject to the *Ostrogoths*. In 535 *Belisarius* brought it under the sway of the Eastern emperors, who retained it till its conquest by the Arabs. — The Romish church had great possessions in Sicily, and Pope Gregory I. was a zealous



promoter of the cultivation of the island. *Constans II.* even transferred the seat of the E. empire to Syracuse in 663, but he was murdered there in 668, and the city was plundered by the Arabs the following year.

**THIRD PERIOD.** In 827 the *Saracens*, under *Ased-ibn-Forât*, on the invitation of the governor Euphemius, landed near Mazzara. Four years later Palermo fell into their hands, and that city now became the capital, and swayed the destinies of the island. The Saracens, conquering one city after another, overran the whole island, and in 878 Syracuse was taken by *Ibrahim-ibn-Ahmed*. Although the Christians could now maintain themselves in the N.E. angle of the island only, and even there were deprived of Taormina in 902, and finally of Rametta in 965, yet the establishment of a lasting peace was rendered impossible by the antagonism between their Arabian and Berber conquerors, which continually led to sanguinary conflicts. To these evils were added the changes of dynasty. At first the *Aghlabites of Kairvan* ruled. Then Sicily became an independent emirate under the *Fatimite Sovereigns* of Egypt. The latter half of the 10th cent. was the most prosperous period of Sicily under the Mohammedan sway. But the sanguinary struggles of the Sunnites and Shyites in Africa, where the Zirites had usurped the supremacy, were soon transplanted hither, and the insurrection of several cities accelerated the downfall of the Arabian dynasty. In spite of these unfavourable circumstances, the prosperity of the island had during this period considerably increased, and agriculture, industry, and commerce had progressed so greatly that the Norman conquerors found the island a most valuable acquisition.

About the middle of the 11th cent., after an ineffectual attempt to conquer the island had been made by George Maniaces, a Greek, in 1038-41, *Robert* and *Roger de Hauteville*, sons of Tancred of Hauteville in Normandy, went to Italy on the invitation of their elder brothers, who had declared themselves Counts of Apulia. Robert, subsequently surnamed *Guiscard*, i.e. 'the Shrewd', compelled the pope to invest him with the Duchy of Apulia, and then, after Ibn-Thimna of Syracuse had already invoked his aid, proceeded from Mileto with his brother Roger to conquer Sicily in 1061. The first expedition did not immediately produce the desired result. But ten years later they returned, and by 1090 the entire island was subdued. The line of Robert Guiscard having become extinct in 1127, the second son of Roger, Count *Roger II.*, united the whole of the Norman conquests under his sceptre, and caused himself to be crowned as king at Palermo in 1130. During his reign Sicily prospered, and its fleets conquered the Arabs and the Greeks, from whom they wrested a portion of ancient Greece (Romania). He was succeeded by his second son *William* (1154-66), surnamed by the monkish and feudal chroni-

clers '*the Bad*', who was followed by his son *William II.*, '*the Good*' (d. 1189). After the death of the latter a contest as to the succession arose. *William II.* had given his aunt *Constance*, daughter of *Roger*, to *Henry VI.*, son of *Frederick Barbarossa*, in marriage, and that monarch now laid claim to the crown. The Sicilians, however, declared themselves in favour of *Tancred*, of *Lecce*, a natural son of *Roger*. On his death shortly afterwards he was succeeded by his son *William III.*, whom *Henry VI.* had less difficulty in subduing (1194). *Henry* did not long enjoy his conquest, and died at *Messina* in 1197. He was succeeded by the Emperor *Frederick II.*, as *Frederick I.* of Sicily, whose exertions in behalf of Sicily have been so highly extolled by posterity. In 1250-54 his second son *Conrad* occupied the throne; then *Manfred* until the battle of Benevento in 1266; and in 1268 *Charles of Anjou* caused the last scion of the Germanic imperial house to be executed (see p. 41).

FOURTH PERIOD. *Charles of Anjou and Provence* maintained his supremacy in Sicily, with which he had been invested by Pope *Clement IV.*, for but a brief period. The massacre of the *Sicilian Vespers* (1282) was an expiation of the death of *Conradin*. *Messina* defended itself heroically against the attacks of *Charles*; and *Peter of Arragon*, son-in-law of *Manfred*, became master of the island. But its decline dates from this period. It was repeatedly devastated by the interminable wars with the *Anjous of Naples*, while the nobility, such as the *Chiaramonte* and the *Ventimiglia*, attained to such power as to render systematic administration on the part of the government impossible. In 1410, when Sicily became an appanage of the kingdoms of *Naples* and *Spain*, it still retained its freedom of internal administration. But this very privilege proved prejudicial to it, whilst its external defence against the barbarians was neglected. During the second half of the 18th cent. many mediæval institutions were swept away by the advance of civilisation, and in 1812 Sicily was finally rescued from the condition of a mediæval feudal state. In that year, the *Sicilian Estates*, under the influence of the English general *Lord William H. C. Bentinck*, whose troops were then protecting the island against *Napoleon*, passed a constitution on the English model. But three years later this was again abrogated. The misrule of the *Bourbons*, and the popular antipathy to the union with *Naples*, led to a sanguinary revolt on July 14th, 1820, which, however, was repressed by the *Neapolitan generals*, *Florestan Pepe* and *Coletta*. The cholera epidemic, also, of 1837, which the people attributed to the fault of the government, was followed by renewed disturbances. At the revolution of Jan. 12th, 1848, Sicily appointed a government of its own under the noble *Ruggero Settimo*, and maintained its independence against *Naples* for a year and a half. Among the leaders the people at this time were the *Marchese Torreaarsa*, *Prince Bu*

*Stabile, La Farina*, and the brothers *Amari*. In September 1848, however, Messina was laid partly in ruins by the fleet of Ferdinand II. ('*Re Bomba*'), in the following April Catania was captured, and in May Palermo. During these struggles the inspiring idea of a comprehensive national unity had impressed itself on the Sicilians, and when in 1860 Northern Italy became united under the house of Savoy, revolts once more broke out in the two chief towns of the island. Garibaldi, with 1000 volunteers, landed in Sicily at Marsala on May 11th 1860, and after a victorious battle at Calatafimi, stormed Palermo on May 27th. In a few weeks more he was master of the entire island; and by the plebiscite of October 21st, 1860, Sicily joined the new kingdom of Italy.

The following is a chronological sketch of the history of this period of six centuries: —

- a. 1282-1285. Peter of Arragon, King of Sicily.
- 1285-1296. James the Just.
- 1296-1337. Frederick II.
- 1337-1342. Peter II., co-regent from 1321.
- 1342-1355. Louis.
- 1355-1377. Frederick III. the Simple, brother of Louis.
- 1377-1402. Mary, daughter of Frederick III., married in 1485 to Martin of Arragon.
- 1402-1409. Martin I. sole monarch of Sicily, married to Bianca of Castille.
- 1409-1410. Martin II., father of Martin I.
- 1410-1412. Interregnum.
- b. 1412-1416. Ferdinand the Just, King of Arragon and Castille.
- 1416-1458. Alphonso the Generous, King of Arragon, and after 1442 King of Naples.
- 1458-1479. John of Arragon and Navarre.
- 1479-1515. Ferdinand II. the Catholic, after 1505 also King of Naples.
- 1515-1554. Emp. Charles V.; 1517, Squarcialupo's rebellion at Palermo.
- 1554-1598. Philip II.
- 1598-1621. Philip III.
- 1621-1665. Philip IV.; 1647, Revolution at Palermo, Giuseppe Alessi.
- 1665-1700. Charles II.; 1672-1678, Messina revolts in favour of Louis XIV. of France.
- c. 1700-1713. Philip V. of Bourbon, after 1713 King of Spain.
- d. 1713-1720. Victor Amadeus of Savoy.
- e. 1720-1734. Emp. Charles VI. of Germany.
- f. 1734-1759. Charles III. of Bourbon.
- 1759-1806. Ferdinand IV., King of Naples and Sicily, after 1815 Ferdinand I., King of the Two Sicilies.

- 1825-1830. Francis I.  
1830-1859. Ferdinand II.  
1848-1849. Sicily independent.  
1859-1860. Francis II.

## 2. History of Civilisation and Art.

Almost every one of the numerous nations which in the course of centuries have inhabited or governed Sicily has left behind it some trace of its individual capacity for art, modified, however, to some extent by the characteristics peculiar to the island, and therefore in most cases bearing a Sicilian stamp. Cicero has observed that the Sicilian is never so miserable as to be unable to utter a bon-mot, and a similar remark might be made at the present day. The Sicilians of all ages have displayed marked, though not brilliant abilities. Their wit, flow of conversation, and power of repartee were universally known to the ancients. It was not, therefore, the result of mere chance that Greek comedy attained its earliest development here, and that bucolic poetry originated in Sicily, where to this day the natives delight in rural life. Sicily has in all ages produced admirable speakers, although rather sophists and phraseologists than great orators. In the study of the history of their island the natives have ever manifested the utmost zeal, and for the concrete sciences as far as they are connected with practical life, such as mechanics and medicine, they possess considerable aptitude. In the manufacture of objects of an artistic character (in opposition to pure works of art), as in architecture, the art of engraving, the composition of mosaics, etc., the Sicilians have from a very early period distinguished themselves. It must not be forgotten, however, that the Saracenic supremacy introduced a new and important element into the national character, which shows itself in a vein of seriousness, foreign to the character of neighbouring races, such as the Neapolitans. The national songs, for example, are strongly tinged with Oriental melancholy.

The monuments of Sikelian culture of the pre-Hellenic period still preserved in Sicily, although far more scanty than the Greek, merit a more minute examination than has hitherto fallen to their share. Prehistoric antiquities have recently been investigated in several different spots, and traces of the flint period have been found in caverns and elsewhere. The most important antiquities of a somewhat later date are: the *Subterranean Cities* with which the S.E. angle of the island is replete, the so-called *Ddieri* of Val d'Ispica, Palazzolo, Pantelica, etc., and the *Polygonal Structures* at Cefalù and on Mt. Eryx.

The *Metopes of Selinus*, mementoes of the most ancient style, form the transition to the Hellenic sculpture. Some of the most magnificent Greek temples still extant have been erected in Sicily - *Temple of Apollo at Selinus* 371 ft. long, 177 ft. broad; *Temple*

*Zeus at Girgenti* 356 ft. long, 174 ft. broad (Parthenon at Athens 229 ft. by 101 ft.; Temple of Zeus at Olympia 233 ft. by 97 ft.; Temple of Apollo at Phigalia 195 ft. by 75 ft.; Temple of Diana at Ephesus 388 ft. by 187 ft.). The *Ruined Temples* at Girgenti, Segesta, Selinunto, and Syracuse are nowhere surpassed. The *Theatres* of Syracuse, Taormina, Segesta, Tyndaris, Palazzolo, and Catania have indeed been modified by additions during the Roman period, but the Greek origin of their foundations and arrangements may easily be recognised. The fortifications of the *Epipolæ* of Syracuse are among the best existing specimens of Greek structures of the kind. In the province of *Sculpture* comparatively few Greek works have come down to us. Among these may be mentioned the more recent metopæ of Selinus in the museum at Palermo, and a few relics preserved at Syracuse. Of *Bronzes*, in the casting of which *Perilaos* of Agrigentum is said to have excelled, scarcely a single specimen has survived. On the other hand a copious collection of admirable ancient *Coins* has come down to us. Beautiful *Vases* are likewise found in almost every part of the island. The climax of the prosperity of the Sicilian Greeks was contemporaneous with that of their mother-country, and not in point of architecture alone. About the year 550, *Stesichorus* of Himera perfected the Greek chorus by the addition of the epode to the strophe and antistrophe. *Æschylus* resided long in Sicily, where he died (456), and was interred at Gela. *Pindar* and *Sappho* also enjoyed the hospitality of Sicily, and sang the praises of the victories of her sons at Olympia. *Simonides* visited Sicily, and composed appropriate lines for the gift dedicated to the gods by Gelon after the battle of Himera in 480. *Phormis*, an officer of Gelon at Syracuse, who invented movable scenes, *Epicharmus* in 480, *Sophron* in 460, and *Xenarchus*, the son of the last, distinguished themselves in the composition of comedies. Nothing is more characteristic of the Sicilian enthusiasm for art than the story that the Syracusans once set at liberty several Athenian prisoners, because they knew how to recite the verses of Euripides with pathos. Even during the period of decline the national poetical bias was still pre-eminent, and gave birth to a new description of poetry, the idyls, in which their inventor *Theocritus* of Syracuse was unsurpassed, and which even in modern times have found numerous admirers.

The Sicilians have always manifested considerable capacity for philosophical research. *Pythagoras* found followers here. *Xenophanes* of Colophon, the founder of the Eleatic school, died in Syracuse at an advanced age. A century later, Plato thrice visited Syracuse. But the most illustrious Sicilian thinker was *Empedocles* of Acragas, distinguished as a natural philosopher, and also as a practical statesman, physician, architect, and orator. The names of a number of eminent physicians are recorded: *Pausanias*, *Acron*

(5th cent. B.C.), *Meneceates* (4th cent. B.C.), and *Celsus* (but the last, born at Centuripæ, is not to be confounded with his famous namesake who lived in the reign of Augustus). Distinguished historians were: *Antiochus*, *Philistus* of Syracuse, *Timæus* of Taormina, *Dicaearchus* of Messana, and the learned *Diodorus (Siculus)* of Agyrium, who wrote his celebrated *Bibliotheca Historica* in the reign of Augustus. The most brilliant of the numerous orators were *Corax* and *Tisias*, the teacher of Isocrates, Gorgias, and Lysias. *Gorgias*, the celebrated sophist and orator, was a native of Leontini, and *Lysias* was the son of a Syracusan. Among the mathematicians and mechanicians *Archimedes* was the most distinguished. *Hicetas* of Syracuse was one of the first who taught that the earth moved and the sun remained stationary.

The Roman-Byzantine supremacy gave the death-blow to the intellectual progress of the Sicilians. The soldier who slew Archimedes may be regarded as symbolical of this epoch. In accordance with the Roman custom, however, numerous magnificent amphitheatres, theatres, and aqueducts were constructed during this period. The rapacity of Verres and other governors despoiled the island of countless treasures of art. The Christians used many of the ancient temples and tombs for sacred purposes. A single Byzantine church of small dimensions near Malvagna alone remains from this period. A proof of the abject condition to which Sicily had sunk is found in the circumstance that down to a late period of the Muslim supremacy not a single author of eminence arose, although crowds of monks and priests resided in the island. *Theophanes Cerameus* and *Petrus Siculus*, the historian of the Manichæans, alone deserve mention. The wandering *San Simeon* of Syracuse died at Trèves.

The Arabs were the first to infuse new life into the island. They not only enriched the architectural art with new forms of construction, as mentioned below, but they also inaugurated a new era in the writing of history and geography, and under King Roger II. the first mediæval geographer *Edrisi* completed his great work (*Nushat-ul-Mushtāk*). Among the Mohammedan Kasidees (poets) *Ibn-Hamdīs* was the most distinguished. Art developed itself to a still greater extent under the Norman rule, and the princes and great men of that race have perpetuated their names by the erection of numerous cathedrals. The importance they attached to learning is proved by the fact that they were in the habit of summoning the most learned men of the East (e. g. *Petrus Blesensis*) to instruct their young princes. Whilst the Arabs deserve commendation for the introduction of the most valuable commercial products (grain, cotton, sumach, etc.) which the island possesses, the Norman princes established the manufacture of silk; and a school for the arts of weaving and the composition of mosaic was maintained in the royal palace. The brilliant reign of Fre-

*derick II.*, his legislative merits, and his zealous promotion of every art and science are well known. At his court at Palermo the Italian language developed itself so as to become a written language, and his counsellors, his sons, and even he himself made the first attempts at Italian poetry. Of *Frederick II.*, *Manfred*, *Enzius*, *Ciullo* of Alcamo, *Peter de Vineis*, *Guido delle Colonne*, *Jacopo da Lentini*, etc., poems are still preserved to us. But this golden age was of brief duration. Amid the vicissitudes of subsequent centuries all intellectual superiority became extinct. Even the chroniclers manifest distinct traces of this degeneracy. Whilst well-written and interesting chronicles of Sicily were composed in the 13th century (*Hugo Falcandus*, *Bartholomew of Neocastro*, etc.), those of a later period are often unreadable. The revival of classical studies, however, at length roused literature from its inert condition. At the close of the 15th cent. Messina distinguished itself by its promotion of Greek studies, and *Constantine Lascaris* taught there. The following century produced the learned and indefatigable *Thomas Fazello* of Sciacca (d. 1570), the originator of Sicilian history and topography. His work was completed by the historian *Maurolycus* of Messina.

The enlightened absolutism of the Bourbons during the last century tended to promote the progress of science in Sicily, although the attention of scholars was principally directed to archæological research relating to the history of the island. The wealthier of the nobility formed collections of antiquities and wrote descriptions of them (*Biscari*, *Torremuzza*, *Astuto*, *Judica*, *Airolidi*, *Gaetani*, etc.). The clergy collected materials for the history of Sicily, and others composed detailed monographs on the subject. The 'polyhistor' *Mongitore*, a writer of little critical power, but of great importance owing to the untiring diligence with which he amassed MS. authorities, who had been preceded by the eminent *Antonino Amico*, *Rocco Pirro*, *Agostino Inveges*, and *Giovanni Battista Caruso*, died suddenly in 1743, at the advanced age of 80. His death is said to have been occasioned by his perusal of the *Codex Diplomaticus* of Giovanni di Giovanni, in which the mythical character of the traditions regarding the origin of Christianity in Sicily was exposed. *Di Giovanni*, *Francesco Testa*, the brothers *Giovanni Evangelista* and *Salvatore di Blasi*, *Vito Amico* of Catania, and *Rosario Gregorio*, the first writer of constitutional history in Sicily, form a series of historians of the last century who would have done credit to any nation. The art of poetry also revived, and found its most talented representative in *Giovanni Meli* of Palermo (d. 1815). His anacreontic songs in the national dialect were universally popular even before they appeared in a printed form. Among the most distinguished scientific men of the present century may be mentioned *Domenico Scinà*, the naturalist and historian of literature, the astronomer *Piazzi* (born, however, in the Val Tellina in N.

Italy), the brothers *Gemellaro*, and the patriotic historian *Giuseppe Lafarina*, besides a number of living savants of whom the island can at present boast.

MUSIC. In the history of music Sicily occupies a less prominent position than in the other arts, but *Bellini* (b. at Catania 1802, d. at Paris 1835) is justly admired for the beauty and sweetness of his melodies.

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With regard to ancient art in Sicily, and particularly the sculptures of Selinunto, see p. xxx *et seq.* We may now add a few remarks upon the principal mediæval and modern monuments of art.

ARCHITECTURE. The mediæval architecture of Sicily, and particularly that of Palermo, bears the impress of the political destinies of the country in a very striking degree, showing the change from the Byzantine to the Arabian domination, and from the latter to the supremacy of the Normans. The style is accordingly of a very mixed character, which strict connoisseurs will not fail to censure, but it possesses great attractions for the less scientific lover of art. The leading element is the *Arabian*. After the overthrow of the Arabian supremacy the more refined culture of that race left its mark on the island, and the *Norman* princes found it desirable to avail themselves of its services in the administration of the country and particularly in the province of art. The Arabian culture, however, was in its turn considerably swayed by Byzantine influences, and it is therefore not surprising that these again should be reflected in the Sicilian architecture of the 12th century. The ground-plan of many of the churches of Palermo is traceable to Byzantine originals, viz. a square space enclosed by four pillars and covered with a dome. It is uncertain whether this form was introduced direct from Byzantium after the final triumph of Christian culture, or whether the Arabs had already employed it in the construction of their numerous little oratories (of which Ibn Haukal, an Arabian traveller of the 10th cent., says that there were hundreds at Palermo alone), and handed it down to their Norman successors. The latter alternative, however, is the more probable. While the plan of many churches, such as *Martorana*, *S. Cataldo*, and *S. Antonio* at Palermo is Byzantine, and that of others, like *Monreale*, *S. Spirito* and several abbey-churches at Palermo, and the cathedral at *Cefalù*, is Romanesque, the universally prevalent pointed arch is of Arabian origin, and quite distinct from the Gothic form. The Arabs brought it from Egypt and used it in all their buildings, and they also derived thence the custom of adorning their flat ceilings with pendentives, resembling stalactites, and their friezes with inscriptions. While the ecclesiastical architecture of Sicily was thus unable to resist the Arabian influence, that of her palaces still possesses a distinctly Arabian character, corresponding with the Oriental complexion of the Norman court. Of



the numerous palaces which are said to have encircled Palermo in the 12th cent., we now possess imperfect examples only in the *Zisa* and the *Cuba* (and in the relics of the châteaux of *Mimmerimum* at Altarello di Baida and *Favara* at Mare Dolce), so that it requires a considerable effort of imagination to picture their vaunted magnificence. Sicily possesses no Gothic churches of any note (S. Francesco and S. Agostino at *Palermo*, and the cathedral at *Messina*), but it is curious to observe how tenaciously her architects clung to Gothic and other mediæval forms down to a late period in the Renaissance epoch. Of the later mediæval secular architecture we find many pleasing examples, especially at Palermo. In the 17th cent. numerous edifices in the 'baroque' style were erected on a very extensive scale, but characterized by an only too florid richness of decorative detail.

**SCULPTURE.** In the plastic art, in so far as it rises above a merely decorative purpose, mediæval Sicily attained little proficiency. The principal works in bronze (the gates at Monreale) are not the work of native masters. Sculpturing in marble for decorative purposes, on the other hand, was extensively and successfully practised here at an early period. The capitals and several shafts of columns in the monastery-court of *Monreale* are among the finest works of the kind in Italy. The early Sicilian *Wood Carving*, sometimes adorned with arabesques, which is still frequently met with (as at *Martorana*), is of remarkably fine execution. Another proof of the great skill of the Sicilian artificers is afforded by the *Porphyry Sarcophagi* of the Norman princes and German emperors in the cathedral at Palermo, and by the numerous *Marble Incrustations* and *Marble Mosaics* of the 12th century. The mural covering of the *Cappella Palatina* and the *Martorana*, and the mosaic decorations of the monastery court of *Monreale* will bear favourable comparison with the finest works of the Roman sculptors in marble and the members of the Cosmas school. Mosaic painting was also highly developed in the 12th century. The mosaics in the cathedral at *Cefalù* and in the *Cappella Palatina*, and those in the *Martorana* and at *Monreale*, which have been preserved from decay by repeated restorations, are not all of uniform value, but even those which show less vigour of conception display the boldness of touch and finish of execution peculiar to able and experienced masters. As such artificers cannot possibly have sprung up under Arabian rule, we must assume that the earlier of the works to which we have referred were executed by Byzantine artists invited to Sicily from foreign countries, and that these masters then transmitted their art to native successors. At a later period, after the extinction of the Norman princes, Sicilian art fell far behind that of the mainland. Even during the Renaissance period Sicily made no independent exertion, her cultivation of art being but a slow and hesitating adoption of that of Rome and Naples.

It must, however, be borne in mind, that the existing sculptures of Sicily are as yet by no means fully known. The most famous name connected with Renaissance sculpture at Palermo is that of *Gagini*. For three generations the *Gagini's* were sculptors in marble. *Antonio Gagini*, born in 1480, was the son of a Lombard sculptor, and to him and his sons are referred all the finest works in marble of the 16th cent. at Palermo. At a later period *Giacomo Serpotta* (1655-1732), a successor of Bernini, and a fore-runner of the rococo school, executed at Palermo numerous works in stucco, of distinct, though perhaps somewhat affected, grace.

**PAINTING.** The history of this art in Sicily, although it has been the object of zealous local research, has not yet been placed on a satisfactory critical basis. In the 15th cent., however, the island produced several painters of considerable eminence, the most frequently named of whom is *Antonio Crescenzio*, although only the St. Cecilia in the cathedral at Palermo (p. 259) can be assigned to him with certainty. His claim to be the artist of the striking 'Triumph of Death' in the Palazzo Sclafani (p. 258) rests on very uncertain grounds; but he perhaps may be credited with the mural designs in a lateral chapel of S. Maria di Gesù (p. 279) which forcibly recall the Florentine compositions of the 15th century. His pupil *Tommaso di Vigilia* and *Pietro Ruzulone* are painters of mediocre rank. The most distinguished Sicilian painter of the 15th cent. was *Antonello da Messina*, but the only authentic works by him now in Sicily are five in his native town (p. 322). This master must not be confounded with his less distinguished contemporary *Antonello da Saliba*, several pictures by whom are still preserved at Palermo. Of the artists of Palermo in the 16th cent. the most famous was *Vincenzo di Pavia*, surnamed *Ainémolo*, who is also known as *Vincenzo il Romano*, and is said to have been a pupil of Polidoro Caldara. Most of the churches of Palermo boast of works by this master, who would therefore seem to have been very prolific; but as the works attributed to him are of very unequal merit, many of them are probably by a different hand, while others are partly by his pupils. His labours extended down to the year 1542. His finest works are the Ascension and the Descent from the Cross in the Museum, and a rich composition in a side-chapel to the left in S. Domenico. To the 17th cent. belongs *Pietro Novelli* (1603-47), surnamed 'Monrealese', a master of considerable originality, and a follower of the Neapolitan school, to which he owes his vigorous colouring and his strongly individualised heads. Besides his works at Palermo, there is an interesting work by this master in the staircase at Monreale (St. Benedict and his successors). Several of his monkish figures are among the finest works produced by the Italian naturalists. Palermo followed the degraded styles of the 18th cent., the proofs of which are too numerous to require enumeration.

## 23. Palermo.

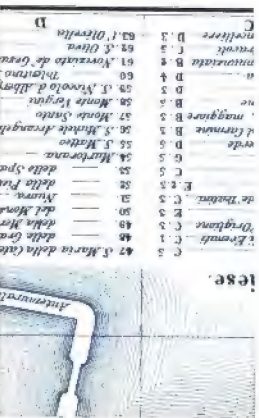
**Arrival.** BY SEA. Travellers are conveyed to the Dogana (Pl. H, 7; 1 fr. for each pers.), where luggage is slightly examined. Thence to the town about 1 M.; cab with luggage  $1\frac{1}{2}$  fr., including a gratuity. Omnibuses from several of the hotels await the arrival of the steamboats. — The main RAILWAY STATION, opened in 1886, is in the Via Lincoln, outside the Porta S. Antonino (Pl. A, B, 4); that of the W. Railway (R. 26) in the Via Lolli (Pl. G, 2); and that of the local railway to Corleone (p. 294) in S. Erasmo, at the S.E. end of the Marina (Pl. A, 5, 6).

**Hotels.** (If a stay of any length is made, charges had better be asked beforehand.) \*HÔTEL DES PALMES (Pl. b; F, 4), in the Via Stabile, with two beautiful gardens; pension at various rates according to the size and situation of the rooms, about 15 fr. \*TRINACRIA (Pl. a; C, 6), with a fine view of the Marina, entered from the Via Butera; R. facing the Marina on the 1st, 2nd, 3rd, or 4th floor 5, 5th  $2\frac{1}{2}$  fr., R. facing the street  $3\frac{1}{2}$  fr.; sitting-room 6-10 fr.; B.  $1\frac{1}{2}$ , lunch 3- $3\frac{1}{2}$ , D.  $5\frac{1}{2}$ , served in the traveller's apartment  $6\frac{1}{2}$  fr.; A. 1, L. 1, tea with bread and butter  $1\frac{1}{2}$ , tea alone 1 fr. — \*HÔTEL DE FRANCE (Pl. c; C, 5), in a healthy situation, frequented by natives and foreigners; charges a shade lower than at the Trinacria, R. 4, D. 5, pens. 10 fr. — Outside the Porta Macqueda, Piazza Oliva 72, is the \*HOTEL OLIVA (Pl. f, F3; kept by the landlord of the Trinacria), pension 8-10 fr., recommended for moderate requirements and for invalids. — Of the second class: ITALIA (Pl. d; C, 5), Piazza Marina 60, near the Giardino Garibaldi, R. 2- $2\frac{1}{2}$ , pens. 6-7 fr., bargaining necessary; ALBERGO CENTRALE (Pl. e; D, 3), with trattoria, Corso Vitt. Emanuele 355, in the centre of the town, close to the Quattro Canti, R. 2-3, B. 1 fr., lunch  $1\frac{1}{2}$ -2, D.  $3\frac{1}{2}$ -4, pension 6-10 fr., Italian standard of cleanliness; REBECCHINO (Pl. h; C, 2), Via Vitt. Emanuele, opposite the cathedral R. & A. 4 fr., well spoken of; ALBERGO AL PIZZUTO (Pl. g; D, 4), Via Bandiera 30, near the Piazza S. Domenico; \*PENSION SUISSE, Via Vittorio Emanuele 187, pens. for a prolonged stay 5 fr.

**Furnished Apartments,** generally indicated by placards, are now easily obtained in Palermo, but are usually somewhat deficient in the comforts desirable for a winter residence and not all at suited for solitary invalids. In the town the Piazza Marina (Pl. C, 5), the Piazza Bologni (Pl. C, 3), and the Piazza Vittorio (Pl. C, 2) may be recommended, the houses outside the town less so. Invalids should avoid rooms in the vicinity of the Cala. The price of a furnished room in the town is 30-70 fr., that of a small furnished étage outside the town about 100 fr. a month. Some of the private villas in the Olivuzza (Pl. F, G, 1) and the Giardino Inglese (Pl. H, I, 4) are also let in whole or in part, but in general at high rents and not to pulmonary patients. The smallest details should be inserted in the contract, and the apartments should be carefully inspected before taking possession. *Marchese Milo*, Corso Calatafimi 55, Piazza dell'Indipendenza, is a trustworthy house-agent. The hirer of furnished lodgings will find some difficulty in procuring suitable provisions, and also some inconvenience in the fact that the Sicilian servants can rarely speak Italian.

**Trattorie and Cafés.** \**Stella Americana*, Via Vitt. Emanuele 178, good cuisine and moderate charges; *Lombarda*, outside the Porta Nuova. — \**Café Oretò*, at the corner of the Piazza Marina and the Via Vitt. Emanuele; \**Café-Restaurant Lincoln*, opposite; \**Progresso*, Via Vitt. Emanuele 311; *Rebecchino*, see above; *Café del Foro Italica*, entrance in the Via Butera, fine sea-view. Good luncheon at the cafés. — Best ices at the *Café Trinacria*, Quattro Canti di Campagna (Pl. F, 3, 4) and at the *Café del Teatro Bellini*, Piazza della Martorana. — Confectioners ('Pasticceria'). *Gull*, Via Vitt. Emanuele 101-107, excellent preserved fruit; \**Castisch*, Via Vitt. Emanuele 180. — *Beer* at *Castisch*, see above; *Café Trinacria*, see above; and in the court of the *Albergo Centrale* (see above).

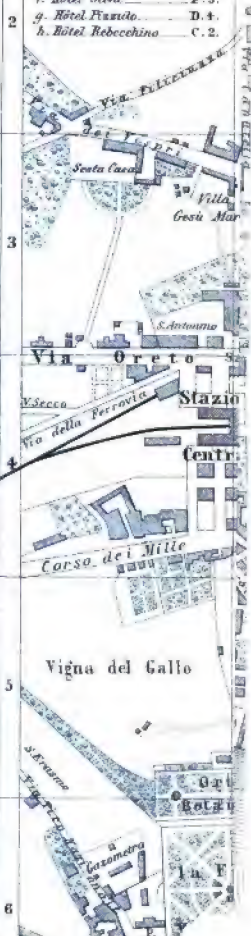
The *Casino Nuovo*, or new club, in the *Palazzo Geraci* in the Via Vitt. Emanuele (p. 259), contains handsome apartments, and is worth visiting; strangers may easily obtain an introduction for a fortnight; ticket for a longer period 10 fr. per month. Strangers may also be introduced to the



Columnella

### Alberghi (Hotels)

- |                     |      |
|---------------------|------|
| a. Hôtel Trinacria  | C. 6 |
| b. Hôtel des Palmes | F. 4 |
| c. Hôtel de France  | C. 5 |
| d. Hôtel d'Italie   | C. 5 |
| e. Hôtel Central    | D. 3 |
| f. Hôtel Oliva      | F. 3 |
| g. Hôtel Pardo      | D. 4 |
| h. Hôtel Redecchino | C. 2 |





*Circolo Filologico*, in the Pal. Natoli, near S. Salvatore, where Italian and foreign newspapers and periodicals may be consulted.

**Carriages.** Tariff for 1-4 persons:—

	One-h.	Two-h.
Drive within the town-walls, including the Piazza S. Francesco di Paola, Piazza Ruggero Settimo, Corso Scinà and Via Borgo	0. 60	0. 80
Drive within the suburbs, including the harbour and the station if not more than $\frac{1}{2}$ hr.	1. —	1. 50
Small articles free. Each box 20 c.		
First hour	1. 80	2. 20
Each additional hour	1. 60	2. —

At night these charges are raised by one-half. Driving in the town is prohibited on Good Friday. Longer drives according to bargain.

**Tramways** (fare for short distances 25 c.). Five lines start from the *Piazza Marina* (Pl. C, 5), three of which diverge from each other at the *Porta S. Giorgio* (Pl. E, 5): 1. To *Acqua Santa*, at the foot of Monte Pellegrino (Pl. H, 5, 6, 7; I, 7); 2. To *Sampolo*, at the entrance to the *Favorita* (Pl. H, I, 5); 3. To *Noce*, at the end of the *Corso Olivuzza* (Pl. E, 5-2; F, 1); 4. To *Romagnolo*, on the high-road to Bagheria (p. 278); 5. Through the *Via Lincoln* and *Corso Tuckery* to the *Piazza dell' Indipendenza* (Pl. C, 5, 6; B, 8-1; C, 1), where this line unites with the two following. — A sixth line leads from the *Piazza Bologna* (Pl. C, 3) through the *Via Vitt. Emanuele*, and on to *La Rocca*, at the foot of the hill of Monreale (comp. Pl. D, 3-1), and a seventh line crosses the *Piazza dell' Indipendenza* and runs through the *Strada Pisani* (Pl. C, 1) to *Porrizzi*, on the high-road to Parco, about  $\frac{1}{4}$  M. from the town; comp. p. 273. — Other cross-lines are: 8. From the *Harbour* to *Porta Carini* (Pl. G, 5, 4; F, 4, 3; E, 3, 2). 9. From the end of the *Corso Olivuzza* to the *Corso Calatafimi* (Pl. E, D, 2, 1).

**Baths.** \**Via Quattro Aprile* 7, near the *Piazza Marina*; cold bath 1 fr., warm bath 1 fr. 25 c., Russian bath for 1-2 pers. 5 fr.; *Sutone's*, *Porto Salvo* 11-13, bath 1 fr.; both these establishments clean and well fitted-up. — *Sea Baths* in the *Stradone del Borgo* (Pl. F, 5), and near *Acqua Santa* (Pl. I, 7). Swimmers will probably prefer to bathe early in the morning from a boat, which they may hire ( $\frac{1}{2}$  fr.) at the *Sanità*, outside the *Porta Felice*.

**Post Office**, on the E. side of *Piazza Bologna* (Pl. C, 3); branch-office in the *Palazzo delle Finanze* (Pl. 85; D, 5).

**Telegraph Office**, *Via Macqueda* 222, not far from the *Quattro Canti* in the left in going thence to the *Porta Macqueda*.

**Steamboat-Offices.** *Società Florio-Rubattino*, *Corso Vitt. Emanuele* 96, at the corner of the *Piazza Marina*; *Compagnie Générale Transatlantique* (agent, Signor Quercioli), *Salita S. Antonio* in the *Via Vitt. Emanuele*; *La Veloce*, *Via Tintori*, next the *Café Lincoln*.

**Booksellers.** *Luigi Pedone Lauriel*, *Via Vitt. Emanuele* 360, with a circulating library. — Second-hand books: *Giovanni Fiorenza*, *Via Vitt. Emanuele* 365; both near the *Quattro Canti*, in the direction of the *Piazza Vittoria*; *Costa*, *Via Macqueda* 224.

**Photographs.** *Sommer*, *Incorpora*, *Rive*, and *Tagliarini*, adjoining each other in the *Via Vitt. Emanuele*, near the *Piazza S. Spirito* (Pl. C, 6).

**Watchmaker.** *Zollikofer*, *Via Vitt. Emanuele* 142.

**Teacher of Italian.** *Signor Mastropasqua*, professor in the *Istituto Tecnico*.

**Bankers.** *Ingham & Whitaker*, *Via Lampedusa*; *Morrison & Co.*, *Piazza Marina*; *Kayser & Kressner*, *Via Teatro S. Cecilia* 44; *Wedekind*, *Pal. Cattolica*, *Via Cintorinai*. Money Changers: *Gio. Valdes*, *Via Vitt. Em.* 104, and others in the same street.

**Guide.** *Francesco Sutone*, see above. In the town 6 fr. per day; outside 10 fr., incl. provisions, but excl. railway fares. *Sutone* also procures lodgings.

**Goods Agents.** *Edoardo Castiglia & Co.*, *Via Cintorinai* 10.

**Climate and Health** (comp. also p. 236). Palermo is often recommended as a winter-residence to persons with delicate chests or nervous complaints. The air is mild, humid, and of very equable temperature, the temperature averaging 52° Fahr. in January. Almost the only serious draw-

backs to the climate are formed by the unpleasant winds, and the occasional cold rainy days; which, however, vary in frequency and intensity in different years. Precautions should be taken against illnesses of a gastric nature by proper attention to clothing and diet. Sitting in the open air is rendered dangerous in some parts of the town by the dampness of the ground. The drinking-water of Palermo should be used with some caution; when there is any tendency to diarrhoea, it should be drunk mixed with red wine, or in the form of weak tea. Diseases of the eye are very common, but the blinding glare of the sun may be neutralised by the use of umbrellas and spectacles of coloured glass. — The beautiful public and private *Gardens* in Palermo and its environs add greatly to its charm as a residence. Admission to the finest of the latter is generally obtainable by the payment of a small fee (comp. p. 273).

**Physicians.** *Dr. Berlin*, Via Patuano 12 (Pl. E, 5); *Dr. De Jonge*, Hôtel des Palmes. — **Chemists.** English, Via Vitt. Emanuele 27; *Caputo*, Via Vitt. Emanuele 95.

**Theatres.** *Teatro Bellini* (Pl. 85; C, 4), Piazza della Martorana; *S. Cecilia* (Pl. 96; C, 4), Via Santa Cecilia; *Garibaldi*, Via Castroliberto (performances in the Sicilian dialect); *Politeama*, Piazza Ruggero Settimo (Pl. F, 4; p. 265). — Between Christmas and Easter operas are generally given alternately in the *S. Cecilia* and the *Garibaldi*; at other times the former is usually occupied by dramas, the latter by operettas.

**Consuls.** American: *Mr. P. Carroll*. — British: *Mr. W. Stigand*, Via Lincoln 3.

**English Church**, Via Stabile, opposite the Hôtel des Palmes. *Presbyterian Service* performed occasionally in the Waldensian Church, Pal. Cutò, Via Macqueda 32.

**Attractions.** During a stay of three days at Palermo the traveller should visit: — 1st Day. *La Martorana* (p. 261), the Cathedral (p. 258), the Royal Palace (p. 256), the Botanical Garden (p. 265), and *La Flora* (p. 264) in the forenoon; *Monte Pellegrino* (p. 277) in the afternoon. 2nd Day. *S. Maria di Gesù* (p. 279) and the Museum (p. 266) in the forenoon; *Monreale* (p. 274) and *Villa Tasca* (p. 274) in the afternoon. 3rd Day. *The Bagheria* (p. 278) and *Solunto* (p. 279) in the forenoon; *La Zisa* (p. 278) and *La Favorita* (p. 277) in the afternoon; the *Marina* (p. 264) in the evening.

The *Festival of St. Rosalia* (p. 277), 11-15th July, accompanied with horse-races, regattas, illuminations, etc., attracts a great concourse of country-people to Palermo several days before the beginning of the gaieties. The Municipio usually contributes 30-40,000 fr., towards the expenses, in order that this famous feast may be celebrated with becoming splendour. The procession to the chapel of the saint takes place annually in the month of September.

**Palermo**, the capital of Sicily, with 245,000 inhab., including the surrounding villages, is the military, judicial, and ecclesiastical headquarters of the island, and possesses one of the seven principal Italian universities. It lies in 38°, 6', 44" N. latitude, on the W. side of the Bay of Palermo which opens towards the E., and is enclosed by the fertile plain of the *Conca d' Oro*, beyond which rises an amphitheatre of imposing mountains. On the N. the city is sheltered by the finely shaped *Monte Pellegrino*, opposite which, on the E., lies the *Monte Catalano*. Palermo is justly entitled to the epithet 'la felice', on account of its magnificent situation and delightful climate.

The town is on the whole well built, although the houses are generally of unimposing exterior. It forms an oblong quadrangle, the E. end of which adjoins the sea. Two main streets divide it into four quarters. South-westwards, from the *Porta Felice* on the

sea as far as the *Porta Nuova* by the royal palace, extends the *Via Vittorio Emanuele* or *Toledo* (so-called after the Spanish viceroy), popularly known as the *Cassaro*, from the name it bore originally (Arab. 'al cassar', the castle); this street, which was constructed in the 16th cent., is intersected at right angles by the *Via Macqueda*, constructed in 1600. The S. gate is the *Porta S. Antonino*, the N. the *Porta Macqueda*. A new quarter of the town, consisting chiefly of villas and residences for visitors, has sprung up to the N. of the *Via Cavour*.

The commerce of the city, which is to a great extent in the hands of foreigners, has overtaken that of Messina and is steadily increasing. Sumach, sulphur, oranges, and lemons are largely exported. The harbour presents an animated scene. Steamers of many foreign companies call at Palermo; and the *Navigazione Generale Italiana* (Florio-Rubattino), whose fleet is perhaps the most numerous of all, has one of its chief seats in the capital of Sicily.

The narrow and shallow harbour, called *La Cala*, on the N. W. side of which lie the ruins of Fort Castellammare, extended in ancient and mediæval times farther into the city, including the present *Piazza Marina* and reaching on the N. as far as the *Via Argenteria*, whence the Greek name of the city *Panormos* ('entirely harbour'). The ancient town stretching down to S. Antonio (Pl. 5; D. 4), was bounded by two brooks which emptied themselves into the harbour, the course of which may still be traced in the *Via di Porta di Castro* on the S. and the depression of the *Papireto*, the *Piazza S. Onofrio*, and the *Piazza Nuova* on the N. To the N. and S. of the old town lay the suburbs.

Panormus was originally a Phœnician settlement, and, until it was captured in B. C. 254 by the Romans, was one of the most important strongholds of the Carthaginians. Hamilcar Barca besieged the city from the Heircte (Monte Pellegrino, p. 277) for three years, in a vain attempt to recover it. It afterwards belonged to the Romans and was colonised by Augustus. In 535 A. D. a fleet under Belisarius captured the city from the Goths, and thenceforth it remained under the Byzantine emperors till the arrival of the Arabs in 830. The latter made it their capital, and it rapidly attained a high pitch of prosperity, counting at one period 300,000 inhabitants. In 1072 the Normans obtained possession of it, and in 1193 the Germans in the person of *Henry VI.* (p. 243). The French house of *Anjou* was expelled in 1280 (Sicilian Vespers). The monarchs of the house of Arragon seldom resided here. The Chiaramonte, powerful feudal barons and Counts of Modica, who erected a spacious palace for themselves at Palermo, were long the real rulers of the place. It was not until the 15th cent. that Palermo began to recover from the sufferings of this long period of anarchy. The *Spanish Viceroys* of Sicily, notwithstanding the loud remonstrances of Messina, selected this city as their residence, and the nobles and clergy of their court contributed to swell its magnificence and gaiety. From this period, the 16th and 17th cent., date the two main streets, and many of the churches and palaces which now form the characteristic features in the architectural appearance of Palermo. Outward splendour could not long, however, conceal the numerous evils of the Spanish rule; and in 1647 a revolt took place, whose leader *Giuseppe d'Alessi* met the fate of Masaniello (p. 175). The people notwithstanding remained faithful to the Spaniards till 1713, against both the French and the Austrians. In 1798 and again in 1806 the Neapolitan court took refuge in Palermo; and *Ferdinand I.* resided here until 1815. The Sicilian parliament met here in 1812. The revolt of 1820 involved Palermo in much loss; while the cholera in 1837 swept off 24,000 victims in 8 weeks. In Jan. and Feb., 1848 the town, which for a year and a half had been the seat of the revolutionary government (p. 244), was subjected to a destructive bombard-



ment of over three weeks; and after the final revolt against the Bourbons, which broke out on April 4th 1860, Palermo suffered the same terrible experience until the victorious entry of Garibaldi on May 27th. Under Italian rule the town has extended considerably, especially towards the N. Large sums of money, averaging 1,000,000 fr. yearly, have been expended in laying out avenues, in paving the streets, and in other works conducing to the beauty of the town and the public health.

Palermo possesses very few ancient architectural remains, but this want is amply compensated for by its interesting mediæval monuments and the museum.

On the S.W. side of the town, at the end of the Via Vittorio Emanuele, lies the spacious PIAZZA DELLA VITTORIA (Pl. C, 2), where the —

\***Palazzo Reale** (Pl. 87) rises on a slight eminence which has always been the site of the castle of the city. The nucleus of this building is of Saracenic origin. Additions were made by Robert Guiscard, King Roger, the two Williams, Frederick II., and Manfred; and it afterwards underwent many alterations so that the central tower with the pointed arches (*S. Ninfa*) is now the only relic of Norman times. Notwithstanding which it still retains traces of its origin as a defensive structure.

The gate farthest to the left leads into the PALACE COURT, which is enclosed by arcades. Ascending a staircase on the left, and turning to the right on the first floor, we enter the —

\*\***CAPPELLA PALATINA**, built before the year 1132 by King Roger II. in the Norman style and dedicated to St. Peter (best visited between 8 and 11 a.m., fee  $1\frac{1}{2}$  fr.).

The VESTIBULE, embellished with modern mosaics forms the remains of a porticus, which at one time surrounded the entire chapel; of its seven columns, six are of Egyptian granite. To the left is an inscription on the wall in Latin, Greek, and Arabic, referring to the construction of a species of clock in 1142.

The INTERIOR consists of of a nave with aisles, and in 36 yds long: including the apse, 14 yds. in width. The Arabian pointed arches are borne by ten columns of granite and cipollino, 16 ft. in height. The choir is approached by five steps, and over the cross rises a dome 57 ft. in height, pierced by eight narrow windows, and bearing Greek and Latin inscriptions. The wooden roof of the nave is also adorned with a Cufic (ancient Arabian) inscription. To the right is a pulpit and marble candelaburn,  $14\frac{1}{2}$  ft. high, in Norman work of the 12th cent. (the four top figures added later). The Gothic choir-stalls are modern. — The floor is laid with coloured mosaics.

The WALLS are entirely covered with mosaics on a golden ground, and radiant with oriental splendour. The Mosaics represent subjects from the Old Testament, and the lives of Christ, St. Peter, and St. Paul. The most antique are those of the choir, which with the exception of the Madonna, completed in modern times, date from the reign of King Roger; Christ is represented here in the style which recurs in all Norman mosaics, the finest specimen of which is at Cefalù (p. 313). The most modern are those above the royal throne, which faces the altar. The throne bears the arms of Aragon, and, subsequently added, those of Savoy. Amidst the wondrous magic of the general effect, the comparatively uninteresting details will attract less notice. The whole is a perfect gem of mediæval art, perhaps the most beautiful palace-chapel in the world. — To the left of the entrance a bronze door, of the Norman period, with ornamentation in the antique manner, leads to the SACRISTY, which contains the archives with Greek, Latin, and Arabic documents, and the

treasury. In the latter, No. 7, a large ivory casket of Arabian workmanship, and an enamelled ostensorium are noteworthy.

Leaving the chapel, we ascend the principal staircase on the W. side of the court to the arcades of the second floor, and enter the passage to the left, where the first door on the right bears the inscription, '*R. Osservatorio*'. This is the entrance to the observatory, which is fitted up in the tower of *S. Ninfa* (the former *Torre Pisana*), the oldest part of the edifice (open to the public on Thursdays, 10-3; to travellers daily). In 1801 Piazzi here discovered Ceres, the first of the asteroids.

We ascend two flights of steps and enter by a door, where we find the custodian ( $\frac{1}{2}$ -1 fr.). The flat roof commands a superb *PANORAMA*. At our feet lies the Piazza Vittoria, above the left angle of which rises *S. Rosalia*; in front of the latter is the Pal. Arcivescovile; on the right is the beginning of the Corso. To the left beyond it lies the harbour, commanded on the left by the Monte Pellegrino; to the left in the background rise the mountains of the Capo Gallo; below them, in the foreground, is the Porta Nuova; to the left, farther distant, La Zisa, a cubical yellow building with numerous windows; farther to the left in the background rises the pointed Monte Cuccio, prolonged on the left by the hill of Monreale. Farther to the left, at our feet, extends the Giardino Reale, above which is the Piazza dell'Indipendenza with the obelisks. In the foreground, S.E., is the tower of the red church of *S. Giovanni degli Eremiti*; beyond it the cypress-grove of the Campo Santo; in the distance, at the base of the lofty M. Grifone, lies *S. Maria di Gesù*; more to the left, M. Catalfano, abutting on the sea; on the promontory, to the right of the latter, is Bagheria.

The door at the end of the above-mentioned passage leads to the apartments of the palace, the most noticeable of which are the so-called *Stanza di Ruggero*, with walls of mosaic from the Norman period (the German eagle on the ceiling indicates a later restoration), and a room containing portraits of the viceroys (fee 1 fr.).

Connected with the Palazzo Reale are the fortified city-gates. To the right (N.) is the *Porta Nuova*, a remarkable building in the 'baroque' style, through which the Monreale road (p. 273) leads past the ( $\frac{1}{2}$  M.) Cuba. Access to the upper part of this gate, which commands a beautiful view in all directions, is obtained from the Palazzo Reale. (The first side-street to the right, outside the gate, leads to the Zisa,  $\frac{2}{3}$  M.; see p. 276.) To the left is the *Porta di Castro*, the road through which leads to Parco (p. 280). Outside these gates lies the *Piazza dell'Indipendenza*, embellished with an obelisk.

In the corner of the Piazza della Vittoria, nearly opposite the entrance to the palace, rises a *Monument to Philip V.* (Pl. C, 2), erected in 1856 on the site of a statue of Philip IV. destroyed in 1848.

The Via del Bastione di Porta di Castro leads in a few minutes from this point to the church of *S. Giovanni degli Eremiti* (Pl. 32; C, 1), one of the earliest existing Norman churches, founded in 1132. The five unadorned domes, rising directly from the plain perpendicular walls, present quite an Oriental appearance. Th-

church is closed; visitors ring at the garden-gate (fees forbidden; the custodian offers worthless antiquities for sale).

The INTERIOR presents the form of a so-called Egyptian cross (T), with three apses; the nave is divided into two squares by a pointed arch. — On the S. side are the remains of a small mosque, divided into two aisles by a row of 5 columns; a small portico leads into a square court. Under the Normans the entire building was used as a burial-place for the nobility; and only a few traces of the frescos of the 12th cent. are now visible. — Adjoining the church are interesting but dilapidated *Cloisters*, of later date than the church, of the domes of which they command a fine view.

On the E. side of the Piazza della Vittoria, opposite the royal palace, is the **Palazzo Sclafani** (Pl. 93; C, 2), built in 1330, since the 15th cent. the *Spedale Grande*, and now a barrack. Remains of the old external decoration are still visible on the E. and S. walls. The arcades of the second court are decorated on the right with a large fresco of the 15th cent., the *\*Triumph of Death*, ascribed by a very uncertain tradition to a Flemish painter, once confined here by sickness. (Key in the Museo Nazionale.)

Death rises in triumph over pope, kings, etc.; to the right, his arrows have struck down a fashionable lady and a youth in the midst of a social party, while on the left the poor and wretched implore him in vain for release from their misery. The painter, with pencil and mahl-stick, stands beside the latter group.

At the opposite corner of the Piazza is the *Archiepiscopal Palace* (Pl. 84; D, 2), with its façade towards the Piazza del Duomo, dating in its present form from the 16th century. The beautiful Gothic window, at the corner of the façade, is a relic of the original building; another corner window was adorned by the Gagini. The sword at the entrance is said to have belonged to the Calabrian Bonelli, who murdered the Grand Admiral Majo de Bari in 1160. The tower, connected with the cathedral by two graceful arches, was originally erected in the 12th cent., but in its present form is modern. — At the corner of the archiepiscopal palace is the INFIRMERIA DEI SACERDOTI, the chapel of which contains a Pietà by *Marcello Venusti*. The entrance is from the Piazza Papireto (Pl. D, 2), the site of which, as late as the 16th cent., was occupied by a papyrus-swamp. We follow the Via Bonella, at the corner of which, opposite the cathedral, lies the ruined church of the *Madonna dell' Incoronata*, dating from the 16th cent., with a Norman chapel and frescos of the 14th cent. (key in the Museo Nazionale).

The spacious PIAZZA DEL DUOMO (Pl. D, 2) is enclosed by a marble balustrade, erected in 1761 and adorned with sixteen large statues of saints. In the centre rises a statue of S. Rosalia, on a triangular pedestal, placed here in 1744.

The *\*Cathedral*, or church of the *Assunta* (Pl. 15; D, 2), in which restorations to its disadvantage have been undertaken in each century since its foundation, was erected in 1169-85 by Archbishop Walter of the Mill (Gualterio Offamilio), an Englishman, on the site of a more ancient church which had been converted into a mosque, and subsequently been reconverted into

a Christian place of worship. The broad gable was added in 1450 to the beautiful S. portico; the door dates from 1425. The character of the ancient building is best preserved on the E. side, with its (restored) black ornamentation. The W. façade, with the principal portal and the two towers, erected in 1300-59, is particularly fine. The old bell-towers here, connected with the cathedral by two arches, date chiefly from the 12th cent., although restored in modern times. In 1781-1801 the church was disfigured by the addition of a dome, constructed by Fernando Fuga, the Neapolitan, in spite of the remonstrances of the Sicilian architects. Fuga also modernized and spoiled the interior.

The INTERIOR is open to visitors 7-11 a.m., and after 4 p.m. — The S. AISLE (left of the S. Portal) contains the *"Tombs of the Kings"*. Here, in admirably executed sarcophagi of porphyry (which, originally prepared for King Roger, stood in the cathedral at Cefalù), surmounted by canopies, repose: Emp. Frederick II. (d. 1250), to the right his father Henry VI. (d. 1197), behind to the left, King Roger (d. 1154), to the right, his daughter Constance, wife of Henry VI. In a niche to the left is the sarcophagus of William, son of Frederick III. of Arragon; and in the antique sarcophagus, with hunting scenes, to the right, reposes Constance of Arragon, wife of Frederick II. In 1781 the sarcophagi were transferred hither from a chapel contiguous to the choir, and opened. The remains of Roger, Henry VI., and Constance were greatly decomposed, whilst those of Frederick II. were in good preservation. With the latter the remains of two other bodies were found, one that of Peter II. of Arragon, the other Duke William, son of King Frederick II. of Arragon. The corpse of the great emperor was enveloped in sumptuous robes with inscriptions in Arabic; beside him lay the crown and imperial apple, and his sword. On the left wall of the chapel to the left of the tombs of the kings, is a *"St. Cecilia"*, by *Antonio di Crescenzo* (about 1500), with an angel playing a lute.

In the second chapel of the N. AISLE is an *Assumption*, from a work in marble by *Ant. Gagini*, other parts of which (reliefs) are in different parts of the church. By the 4th pillar, a font of the 16th cent. In the 7th chapel, statue of the Madonna by *Francesco Laurana* of Venice (1469). In the 8th chapel, a Passion, by *Gagini*.

The CHOIR contains statues of the apostles by *Gagini*, and fine old carved stalls. To the right of the choir is the CAPPELLA DI S. ROSALIA. Here the saint reposes in a sarcophagus of silver, 1300 lbs. in weight, exhibited only on 11th Jan., 15th July, and 4th Sept.

The SACRISTY is at the end of the S. aisle. Here are exhibited the cap of Constance of Arragon (taken from her coffin in the 16th cent.), a piece of Henry VI.'s mantle, and a gorgeous pallium of Spanish workmanship (most conveniently seen between 9 and 10 a.m.; visitors apply to one of the chorister-boys; fee 1/2-1 fr.).

The CRYPT beneath the choir, containing the remains of the archbishops in ancient and early Christian sarcophagi, should also be visited. Here, among others, repose Gualterio Offamilio (d. 1190), Paternò, the patron of Ant. Gagini, by whom his statue is executed, and Frederick of Antioch (d. 1305), two of whose brothers were also archbishops (the recumbent figure dates from the 16th cent.).

Proceeding hence by the VIA VITTORIO EMANUELE to the N.E., towards the sea, we pass on the left a building which was formerly the *Collegio Nuovo* (Pl. 79; D, 3) of the Jesuits, but now contains the *National Library* (open daily, 9-3) and the *Lyceum*. — Opposite, on the left side of the Via del Protonotaro, is an old convent-wall, dating from 1072.

Farther on in the Via Vittorio Emanuele, on the right hand, is

the magnificent church of S. SALVATORE (Pl. 68; C, 3), designed by Amato (1628). The interior, in which the play of light and shadow is particularly fine, is oval, with three large recesses. The dome is adorned with angels and saints, and the walls are covered with 'putti', garlands, and scroll-work of coloured marble.

We next reach on the left the *Palazzo Geraci* (with the Casino Nuovo, p. 252) and the *Pal. Riso* (formerly *Belmonte*), built in 1790 by Marvuglia. From this point a 'vicolo' leads to the CHIESA DEL CANCELLIERE (Pl. 46a; D, 3), founded in 1171 by Matteo di Aiello, and restored in 1590; in the first chapel on the left is an Adoration, by Antonio de Saliba (1490).

In the small *Piazza Bologni* (Pl. C, 3), where the victims of the Inquisition were formerly executed, is a statue of Charles V. by Livolsi da Tusa (1630). To the W. stands the *Palazzo Villafranca*, to the E. the *Post Office* (Pl. 88), in the old church of S. Nicola.

Farther on we come to the *Quattro Canti* (Pl. C, D, 3, 4), or *Piazza Vigliena*, a small octagonal piazza, situated at the intersection of the Via Vittorio Emanuele and the Via Macqueda, in the very heart of the city. It was constructed by the viceroy Marquis de Villena in 1609. The four façades looking towards the piazza are embellished with columns and statues of the Seasons, Spanish kings, and the holy virgins of Palermo. — In the S. angle of the piazza rises the richly-decorated church of S. *Giuseppe de' Teatini* (Pl. 35; C, 3), of the beginning of the 17th cent. The rococo angels bearing the holy water vessel are by Marabitti, and the frescos by Tancredi and Borromanus. This church was the scene of the meetings of the people under Giuseppe d'Alesi (1647). The crypt, or lower church (*Madonna della Provvidenza*), is also remarkable.

Passing this church, we turn to the right into the VIA MACQUEDA, and reach one of the most interesting quarters of the town.

On the left side of this street is the *Piazza Pretoria* (Pl. C, 4), with a large *Fountain* executed about 1550 by the Florentine sculptors Camilliani and Vagherino, and originally destined for a villa of the viceroy Garcia di Toledo. The PALAZZO DELLA CITTÀ or PALAZZO MUNICIPALE (Pl. 86) on the right contains statues of a Roman and his wife in the court, a *Genius of Palermo* (15th cent.) on the stair-case, and a Greek \*Statue (*Antinous* or *Apollo*) on the first floor. — In this piazza are also the former *Palazzo Serradifaleo*, and the side entrance to the church of S. *Caterina* (Pl. 14; end of 16th cent.), the interior of which is gorgeously decorated in the rococo style.

Farther on, in a small piazza on the left side of the Via Macqueda, is a flight of a steps ascending to the right to two Norman churches (restored; adm. 8-4, 1 fr., Sun. free). The smaller church, dedicated to S. *Cataldo*, was begun in 1161; of its three domes, the central one is supported by four columns. The original altar,

and the mosaic pavement of the interior are still preserved; outside, the old Arabian battlemented frieze is visible.

The larger church of *\*La Martorana* (Pl. 54; C, 4) was erected in 1143 by Georgios Antiochenos, grand-admiral of Roger I., and from him derived its original name of *S. Maria del Ammiraglio*. This church was the meeting-place of the Sicilian parliament, after the expulsion of the house of Anjou.

The church was originally quadrangular, with three apses, and a dome borne by four columns in the Byzantine style, and was adorned inside and out with mosaics, probably by Greek artists. The nuns of the convent of Martorana, presented in 1483 with the church, caused the edifice to be extended towards the W. In 1684 the central apse was replaced by a square chapel, and in 1726 the work of destruction was carried still farther by the removal of the mosaics from the walls. The dome, injured by an earthquake, was also removed in 1726. An attempt, however, is now being made to restore the church in accordance with the ancient plan, the mosaics being entrusted to the brothers Bonanni. The present vestibule contains two columns, with Arabic inscriptions, perhaps taken from a mosque, and two mosaic-pictures, probably from the original façade. The mosaic to the left represents the admiral Georgios Antiochenos at the feet of the Virgin (only the head and hands are old; the rest dates from a poor restoration in the 17th cent.); that on the right represents King Roger crowned by Christ. — The two upper stories of the four-storied campanile were rebuilt, probably in the 14th century.

To the right in the Via Macqueda is situated the **University** (Pl. 99), with important natural history collections, among which the fishes in the zoological, the fossil mammalia in the palæontological, and the fine specimens of Sicilian sulphur and articles found in caves in the geological department are the most interesting. (The scientific traveller may also probably gain admittance to the *Marchese Monterosato's* admirable collection of Conchylia, Via Carella.) — In the street adjacent to the university, on the right, we reach the *Casa Professa* (Pl. 13; C, 3), with the *Jesuits' Church*, completed in 1683, and overladen with ornament. Adjoining it is the *Biblioteca Comunale* (Pl. 77), entered by a Doric vestibule in the street to the right, and containing a most valuable collection of books and MSS. relative to Sicilian history. On the first floor is the 'Historical Hall', open daily from 9 to 4. — In the neighbourhood is the church **DEL CARMINE MAGGIORE** (Pl. 41; B, 3), a magnificent building of the 17th cent.; in the 1st chapel to the right: *Novelli*, S. Andrea Corsini; 3rd chapel on the right: Statue of St. Catharine, 1521; chapel to the right of the choir, copy after Tomm. de Vigilia. — The first side-street to the left in the Via Porta di Castro leads to the tower of *S. Niccolò dell' Albergheria* (Pl. 59; C, 3), in which are a couple of Norman windows. On the other side the Salita Benfratelli leads to the street and church of *S. Chiara* (Pl. 16; C, 3), containing a *Pietà* by Novelli, and thence to the mediæval *Palazzo Raffadale*. — Farther on in the Via Porta di Castro (Pl. C, 2), a 'vicolo' diverges to the right to the *Palazzo del Conte Federico*, with scanty remains of the mediæval erection.

The *Via Macqueda* ends at the *Porta S. Antonino* (Pl. B, 3, 4), outside of which is the *Railway Station* (Pl. A, 4).

The *Via Divisi*, diverging to the left from the *Via Macqueda*, between the *Quattro Canti* and the *Porta S. Antonino*, leads to the little church of *S. Maria di tutte le Grazie* (Pl. 48; B, 4), a fine specimen of 15th cent. Gothic, and thence to the *PIAZZA DELLA RIVOLUZIONE* (Pl. C, 4), so called because the revolutionary standard was first here unfurled in 1848. Its former name was 'Fiera Vecchia' or old market. The statue of the *Genius of Palermo* was removed in 1849 by the Bourbon government, but restored in 1860 by the people. — We next cross the *Piazza Aragona* to the *PIAZZA DELLA CROCE DE' VESPRI*, in the centre of which rises a marble column with a cross, surrounded by a railing of lances and halberds, erected in 1737 to the memory of the French buried here in 1282 (the original is now in the *Museo Nazionale*). — The *Palazzo Settimo* in the *Via del Teatro S. Cecilia* contains a valuable library. — The *VIA GARIBALDI* (Pl. B, 4) leads S. from the *Piazza della Rivoluzione* to the *Porta Garibaldi*, by which Garibaldi entered the town on 27th May 1860. On the left hand side of this street is the *Palazzo Aiutamicristo*; the door and one side of the court date from the original building, erected by Matteo Carnevale in 1490. — The next side-street leads to the *Piazza della Magione*, see p. 264.

If we follow the *VIA VITTORIO EMANUELE*, and cross the *Quattro Canti* in the direction of the sea, we reach the church of *S. MATTEO* (Pl. 55; D, 4), which contains a fine picture of the Virgin and St. Anna by *Novelli* (4th chapel to the left), and statues by *Serpotta*. Farther on is a small piazza on the left, where the sea-gate of the old town of Palermo was situated down to the 16th cent. Thence we proceed through a gate inscribed 'Domus Dei Porta Coeli' into a passage, which leads to the church of *S. Antonio* (Pl. 5; D, 4), a Byzantine structure of the early part of the 13th century. At the end of the *Salita di S. Antonio* are some curious old mediæval buildings (to the left).

Returning to the *Via Vitt. Emanuele*, we soon reach the *Via Cintorinai*, a cross-street on the right, leading to *S. FRANCESCO DE CHIODARI* (Pl. 25; C, 5), in the piazza of that name. This church has an early-Gothic façade (restored), with columns from a Saracenic building. It contains remains of frescos by *Pietro Novelli*. The Sicilian parliament of 1848 met in the adjoining convent. Immediately to the left is the *Oratorio di San Lorenzo* (Pl. 37), with excellent stucco-figures by *Serpotta*, a Nativity by *Michelangelo da Caravaggio*, and intarsia-work of the 18th cent. (entr. in the court to the left). — Farther on, to the right, in the *Via Cintorinai* (No. 48), is the old *Palazzo Cattolica*, with a fine court.

Farther on the *Via Vitt. Emanuele* emerges on the *Piazza* (p. 263). To the left is the new government *Finance*

*Office* (Pl. 85), opposite which is the *Fontana del Garaffo*, by Amato (1698). — At the corner of the *Via Fonderia* is the church *Di Porto Salvo*, a Renaissance edifice, divided into two in 1581. — At the beginning of the side-street on the left leading to the small harbour of *La Cala*, which is sheltered from the E. wind by a pier, is the small church of *S. Maria della Catena* (Pl. 47; D, 5), erected towards the close of the 15th cent. on the site of an earlier edifice. The name refers to the chain with which the mouth of the harbour used to be closed. The charming vestibule exhibits the unusually depressed form of arch frequently seen in S. Italy towards the close of the Gothic period. The interior is undergoing restoration. The Loggia overlooks the harbour.

Continuing to follow the *Via Vitt. Emanuele*, we reach the *Piazza di S. Spirito* (Pl. C, 6), with the *Conservatorio* of that name (Pl. 78), founded in 1608, formerly a hospice, and now the Foundling Hospital; on the façade is a *Carità* by Vincenzo Riolo. Nearly opposite is the house (No. 12), marked by an inscription, in which Goethe lodged in 1787. Beyond the piazza is the *Porta Felice* (Pl. C, D, 6), so named after Felice Orsini, wife of the viceroy Colonna, a tasteful 'baroque' edifice begun in 1582, but by no means improved by the fountains and statues added on the seaward side in 1644.

THE PIAZZA MARINA (Pl. C, 5), one of the finest in Palermo, is adorned with the pleasure-grounds of the *Giardino Garibaldi*, with their beautiful palms. In the S. corner of the square stands the church of *S. Maria dei Miracoli*, built in 1547. On the S. W. side is the *Palazzo Chiaramonti* (Pl. 98), generally called *Lo Steri* (i. e. Hosterium), erected subsequent to 1307 by the Chiaramonte family. After the execution of Andrea Chiaramonte in 1392, the palace was occupied by courts of justice. At a later period it became the residence of the viceroys, and in 1600 the seat of the Inquisition. In the present century it has again become the *Palazzo dei Tribunali*. One of the halls still preserves its wooden ceiling of the 14th cent. The door to the right leads through the Dogana to the fine court, and to the adjoining palace-chapel of *S. Antonio Abbate*, with a restored façade.

On the S. side of the piazza is the modern *Palazzo San Cataldo*, to the right of which the *Vicolo Palagonia* leads to the earlier *Palazzo S. Cataldo*, a good early-Renaissance building, and to the left the *Via Quattro Aprile* to the monastery *della Gangia* (Pl. 28; C, 5), the monks of which have taken an active part in every revolution, including that of 1860.

The Church, which dates from the 15th cent., contains in the 2nd chapel to the right, *Antonio da Palermo*, *Madonna di Monserrato* (1528); beyond the 5th chap. to the right, a sculptured pulpit, and in front on the choir pillars, two figures (Annunciation) by *Gagini*. The choir contains fine carved stalls. Next the choir, to the left, *Vincenzo di P. Sposalizio*; 3rd chap. to the left, *Novelli*, *S. Pietro di Alcantara*.



Farther on in the *Via Alloro* (Pl. C, 5, 6) is the *Palazzo Abbatelli* (1495; now a convent of the nuns della Pietà), with a Spanish motto over the door, and, at the end of the street, the church *della Pietà* (Pl. 52; C, 5), a rococo edifice of 1680. The *Vicolo dei Cattivi* opposite, leads to the promenade-terraces and the *Palazzo Butera* (\*View).

The *Via Torremuzza* leads from the *Pietà* church to that of *S. Teresa*, in the *PIAZZA DELLA KALSA* (Pl. B, 6), so called from the Arabic name ('Kalesa') for the new town. Opposite this church is the *Porta dei Greci* (Pl. B, 6), which owes its name to the Greeks who inhabited this suburb during the middle ages. The side next the sea forms the *Palazzo Forcella* (now the *Pal. Baucina*).

A vicolo leads by *S. Teresa* to the *Piazzetta dello Spasimo*, in which, at the corner to the left, is a Renaissance palace, begun in 1542, adjoined by the entrance to the ancient church of *S. Maria della Vittoria* (Pl. 29; B, 5). In the first chapel to the right in this church is shown the door through which Robert Guiscard entered the city. — Farther on, in the large open space to the left, rise the massive arches of the church of *S. Maria dello Spasimo* (Pl. 53; B, 5; now a hospital), an unfinished building dating from the beginning of the 16th cent. Raphael painted his Christ bearing the Cross, now in Madrid, for this church. — The archway in the little *Piazza Vitriera* leads to the *PIAZZA DELLA MAGIONE* (Pl. B, 5). At the end of the piazza (to the right) we see the choir of the church, to the right of which we reach the monastery and the side-entrance, and to the left, round the houses, the fore-court of the *Magione* (Pl. 42; B, 5). The church, disfigured by a modern Doric porch, was founded for the Cistercians about 1150 by Matteo di Aiello, and presented to the Teutonic Order in 1193 by Henry VI. as a 'mansio'. The N. aisle contains tombs of knights of the order, of the 15th cent.

A beautiful walk is afforded by the \**Marina* (Pl. C, B, A, 6), officially called the *Foro Italico*, a quay extending southwards from the *Porta Felice* along the coast, commanding admirable views towards the S. as far as the promontory of Monte Catalfano (to the right of which Mt. *Ætna* is visible in clear weather), and, to the N., of the picturesque *Monte Pellegrino*.

At the S. end of the *Marina* lies the \**Flora*, or *Villa Giulia* (Pl. B, A, 6), which is entered from the *Via Lincoln*, a street leading towards the W. to the *Porta S. Antonino*. This public garden, one of the most beautiful in Italy, first laid out in 1777, has recently been considerably extended and improved. The air here in spring is laden with the delicious and aromatic perfumes of oranges, citrons, *Erythrina corallodendron*, *Cercis siliquastrum*, and other blossoming trees and shrubs. In summer and autumn the fashionable citizens of Palermo congregate here to listen to a band of music. — Opposite the main entrance, at the end of the garden, stands the most important work of recent Palermitan sculpture, con-

sisting of a group of the modern Greek naval heroes, the brothers Canaris, executed by *Benedetto Civiletti*.

Adjoining the Flora is the **\*Botanic Garden** (Pl. A, B, 5; also entered from the Via Lincoln), which deserves a visit both from the scientific traveller and the amateur.

The beautiful avenue of *Date Palms* and *Cycas Revoluta* will attract the attention of every visitor. Near the entrance are two *Australian Coco-trees*, while scattered throughout the grounds are fine specimens of *Lantana Borbonica*, *Corypha Australis*, *Musa Ensele*, *Bananas*, *Bamboos* (attaining a height of 45 ft.), *Strelitzia*, *Wigandia*, *Philodendron Pertusum*, *Australian Myrtaceae*, *Melaleuca*, etc. In one of the water-basins are a few *Papyrus Plants*. Some of the flowering-plants in the greenhouses are of astonishing brilliancy.

Following the N. half of the VIA MACQUEDA (Pl. D, E, 3, 4) from the Quattro Canti (p. 260) in the direction of the Porta Macqueda, we reach on the right beside a flight of steps descending to the Piazza Nuova (Pl. D, 4), the little church of *S. Maria della Volta*, with a Madonna by Brescianino (at the 2nd altar to the right). Giuseppe d'Alesi was assassinated here in 1647. — Beyond the Piazza Nuova lies the Piazza Caraccioli, the old meat and vegetable market. The Via Argenteria leads straight on, past the interesting Renaissance façade of *S. Eulalia de' Catalani* (Pl. 24; D, 4), to the busy Piazza Garaffello, No. 16 in which, formerly the *Loggia dei Genovesi*, bears a bust of Charles V.

The Via Bandiera (Pl. D, 4) which diverges to the right from the Via Macqueda, farther on, leads to the church of *S. Pietro Martire*, which contains paintings by Novelli (Entombment, Madonna della Grazia), and the *Palazzo Pietratagliata* (formerly Pal. Termini), dating from the 12th century.

In the other direction from the Via Macqueda, the Via S. Agostino (Pl. D, 3) leads to the church of *S. Agostino* (Pl. 2), the Gothic façade of which dates from the 14th cent., and on to the Mercato Nuovo (Pl. E, 3), in which is the pretty little Renaissance church of *S. Marco* (Pl. 43). — Farther on in the direction of the cathedral lies the church of *S. Agata li Scoriggi* (Pl. 1), containing frescos of the 16th cent., paintings by Zoppo di Ganci, an Adoration by Wolbergh (1586), a Dutch painter, and a fountain with wonder-working water (usually closed).

At the end of the Via Macqueda is the *Teatro Vittorio Emanuele* (Pl. E, 3), erected by the architect Basile at a cost of 5,000,000 fr., and still unfinished. — Outside the Porta Macqueda (Pl. E, 3, 4) extends the PIAZZA RUGGERO SETTIMO (Pl. F, 3, 4), which is embellished with a garden. Statues of two Sicilian patriots have been erected here: on the right that of *Ruggero Settimo* (p. 243; d. 1862, honorary president of the Italian senate); on the left that of *Carlo Cottone*, *Principe di Castelnuovo*, who was minister in 1812, during the brief parliamentary government of Sicily (p. 243). On one side of the piazza stands the *Politeama Theatre*. — About 1/3 M. farther is the *Giardino Inglese* (Pl. H, I, 3, 4), with ple

sant grounds, and adorned with busts of Garibaldi, Bixio, and others.

The *VIA DELLA BARA* (Pl. E, 4), beginning opposite the theatre, leads to the *PIAZZA DELL' OLIVELLA*, in which is the church of the same name (Pl. 63; E, 4; 2nd chapel to the right, Adoration of the Child, by Lorenzo di Credi). The adjoining suppressed monastery dei Filippini contains the

\**Museo Nazionale* (Pl. 82; E, 4). The museum is open daily, 10-3 (Sun. 11-3), except on public holidays, the last three days of the Carnival, and during Passion Week. Admission 1 fr.; on Sundays gratis. *Ant. Salinas*, Director.

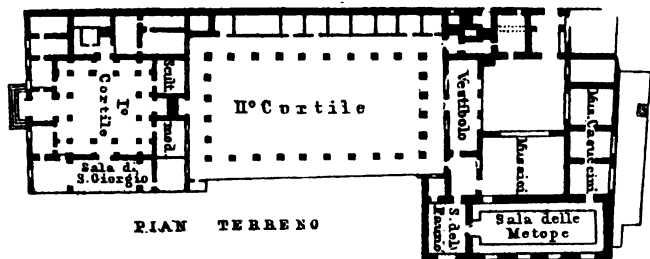
**GROUND FLOOR.** We first enter a small colonnaded *Court* (*I. Cortile*) with mediæval and Renaissance sculptures and inscriptions. In the middle is a Triton (16th cent.) from a fountain in the royal palace, behind which is the column from the *Piazza Croce de' Vespri* (p. 262). On the wall to the right are Arabic and Greek inscriptions; the large Arabic inscription at the top dates from La Cuba; No. 22 (37), in four languages, dates from the 12th cent. We pass under a pointed arch (from the *Palazzo Sclafani*) in the middle of the wall to the adjoining Hall of St. George, with an altar ascribed to *A. Gagini* (1526) and two state-coaches of the 18th century. — On the third wall of the little colonnaded court to the right, is a very graceful \*Statue of the Madonna, by *A. Gagini*. Two doorways, with frames richly ornamented in the Renaissance style, lead to two small rooms, one containing a *Bacchante* by *Villareale* (d. 1854) and a beautiful relief of the Madonna (to the right), the other two gilded and painted statues of the Madonna (about 1500), and a tufa altar, with Gothic ornamentation from the beginning of the 16th cent. No. 990, on the fourth wall, is a double-portrait in relief, and No. 998 a portrait-head from the period of the Renaissance. — Between the tasteful columns from the *Pal. Sclafani* is the staircase ascending to the upper floors; see p. 269.

The **SECOND COURT** (*II. Cortile*), formerly the cloisters, contains ancient inscriptions and sculptures; to the right (of unknown origin): 370. *Cybele*; farther on, *Æsculapius*; *Selene* and *Eros* (conceived as standing before the sleeping *Endymion*); between 368 and 369, *Alcæus*. Then small tomb-reliefs from Athens; almost at the end of the wall, small fragment of a Greek relief of a youth standing. — By the opposite wall (to the left of the entrance), antiquities of Sicilian origin: Fragment of a tripod, with a snake; 704. *Isis*; Phœnician inscription with a relief, from *Lilybæum*; sun-dial from *Tyndaris*; architectural fragments from *Solunto*; Woman sitting between two lions, which, judging from their coverings in front, had human bodies, also from *Solunto*; Palerman inscriptions, including (390) a Christian example of the year 448. — In front of the cross-wall is a statue of *Zeus*, from

Tyndaris, extensively restored; to the left, a seated Jupiter, from Solunto; to the right, Nerva (?), a sitting figure mostly of plaster.

Straight on is a narrow vestibule, the *SALA DELLE TERRECOTTE*, with numerous objects in clay: reliefs and masks, used as architectonic ornaments, small votive figures of the gods, some from the 6th and 5th cent. B. C., also figures of animals; of a later period, graceful genre compositions, and painted female figures, resembling those found at Tanagra (by the entrance-wall, to the left; and in the 2nd case on the rear-wall); lamps; on the entrance wall to the right, terracotta plates from the most antique temples of Selinunto (explanatory drawings at the windows). — In the centre, two Roman marble candelabra; two Roman statuettes in porphyry and granite in the Egyptian style; between them, a Greek terracotta sarcophagus.

We now pass to the right through a small room into the *Sala dei Musai*, the floor and walls of which are decorated with the large stone-mosaics found in the Piazza della Vittoria in 1869. That on



the floor represents various mythological subjects, among which the head of \*Neptune is particularly fine; that on the wall represents Orpheus charming the animals. Here also are three frescos from Solunto, and small \*Pompeian pictures of theatrical subjects.

We again turn to the right and enter the *SALA DEL FAUNO*. In the centre is a fine \*Satyr from Torre del Greco. Behind, head of Bacchus and archaic statues of Athene and Aphrodite. — By the second wall: cornice with gargoyles in the form of lions' heads (5th cent. B. C.) from Himera; headless statue; in the cabinet, architectural and sculptured fragments (fine feet) from Selinunto; iron and lead fastenings from the metopes. In the centre, tufa sarcophagus from Girgenti. Beside the door, two excellent Roman portrait-statues from Tyndaris.

The *SALA DELLE METOPE* contains the celebrated \*\* *Metopes of Selinus*. As that city was founded in 627 B. C. and destroyed in 429 B. C., these metopes illustrate the development of Hellenic sculpture from its beginning until a period shortly before its culminating point. — To the left, between portions of the massive

entablature (largely restored) of the oldest temple (see p. 286; Temple C), three Metopes dating from about 600 B. C., and exhibiting the peculiar characteristics of the Doric race in spite of all the embarrassments of an incipient art. They consist of the same yellow variety of tufa as all the others. Peculiarities are the exaggerated thickness of the limbs, the unnatural position of the body, seen partly full-face and partly from the side, and the fixed expression of face, with large mouth and projecting eyes. 1. Quadriga, in almost complete relief; beside the charioteer (*Enomaus*?) remains of two female forms, raising garlands. (There is a similar relief in the Sala delle Terrecotte, on the case to the left of the door.) — 2. Perseus, with helmet and sandals, beheading the Medusa, from whom Pegasus rises. The head of the Gorgon retains the appearance usually assigned to it at that period, when painted on walls or vessels to scare the evil-disposed. Behind the hero stands Athene, on whose robe (and also on the ground) are traces of red pigment. — 3. Hercules Melampygos with the Cercopos.

Beyond a number of heterogeneous fragments, we notice the lower halves of two Metopes from a later temple (F.), perhaps contemporaneous with the sculptures from the temple of *Ægina*, now at Munich, i.e. about the beginning of the 5th cent. B. C. They represent a contest between the gods and giants, and are distinguished for vigour and fidelity to nature (particularly the 2nd metope).

The four \*Metopes on the rear-wall date from the period when the art of sculpture had almost reached its highest development (Temple E.). They produce an exceedingly picturesque effect between the narrow triglyphs, but although they reveal skill in composition and liveliness of conception, as well as a delicacy of execution in some of the details (the nude portions of the female figures, for example, are inlaid with white marble), they yet fall short of the freedom of action and drapery and in the sense of beauty that characterized Attic Art. — 1. Hercules slaying Hippolyta; \*2. Zeus and Hera on Mt. Ida; 3. Actæon and Diana; 4. Athene and the giant Enceladus. — Behind, fragments of cornices with delicate ornamentation.

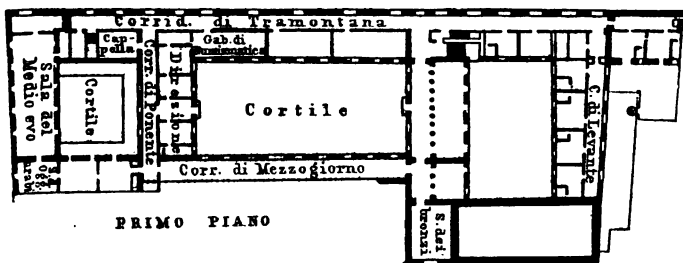
By the window-wall is another metope, defaced by exposure, and architectural fragments from Selinus, some of which bear traces of colour (dark-red and blue on a white background of stucco). At the end larger fragments from the so-called *Aedicula* of Empedocles at Selinus, a chapel of the 5th cent. B. C.

In the centre of the room are a Greek inscription of the 6th cent., recounting the gods who granted victory to the inhabitants of Selinus, and two Phœnician sarcophagi from Cannita, to the E. of Palermo.

The next three rooms contain a portion of the collection of Etruscan sculptures (*Museo Casuccini*).

We now return to the first court, and ascend the staircase mentioned at p. 265. (On the landing, half-way up, to the right, is a room with modern forged sculptures from Giardini near Taormina.)

**FIRST FLOOR.** We turn first to the left and ascend a few steps to the *Sala del Medio Evo*: to the right, fragment of a wooden ceiling in the Saracenic-Norman style, referred to the period of the Hohenstaufen on account of the repeatedly recurring eagle; majolica tiles (about 1500); in the first glass-case, works in ivory and glass; in the second case, pottery from Palermo; in the 3rd case, pottery from Faenza (the largest vessel dates from 1558) and Urbino; at the foot, platters from the Abruzzi; in the 4th case, Palermitan pottery of the 17th cent. — On the rear-wall, to the left of the entrance, Neapolitan majolica, two inlaid wooden caskets, miniatures of the 15th cent., and a Byzantine evangelarium, said to have belonged to the empress Constantia. At the top a cast of the Arabic inscription (1180) in La Cuba, mentioned at p. 266.



The next two rooms contain the *Arabian Antiquities* ('oggetti arabi'), the most important being the fine bronze vessels. In the first room a magnificent white and gold terracotta vase from Mazara, placed opposite a wooden door-frame from the monastery of La Martorana. In the second room: fine vessels of white clay, vessels from the vaulting of the Martorana. Among the bronzes is an astrolabe of 955. In the corner two majolica dishes of the 15th cent.

We traverse a small room with Asiatic objects and reach the *CORRIDOIO DI MEZZOGIORNO*, which contains portraits and mementoes of the revolutions of 1848 and 1860, and other periods of Sicilian history. To the right: bust of Juan Fern. Pacheco, Marquis of Villena; portraits of Giacomo Amato (d. 1732) the architect, Serpotta (d. 1732), the sculptor, Marabitti (d. 1797), and farther on of Admiral Gravina, who fought at Trafalgar, and of Ferdinand IV., king of Naples, at a tunny-fishery.

To the right is the *Room of the Antique Bronzes*. To the right, \*Hercules and the Cerynitian hind, a fountain-group, excavated at Pompeii in 1805; to the left, large \*Ram, almost ideally life-like,

said to have been at Syracuse since the 11th cent. On the walls bronze weapons and vessels, and leaden waterpipes.

We return to the *Greek Vases*. In the first room, the oldest vases, from Gela, are to the left, those from lower Italy to the right. — The place of origin of the vases in the second room is given on each cabinet. They are partly Corinthian of the 6th cent. B. C. (those to the right, from Selinus), partly Attic (those to the left, from Gela). Among the Attic vases, in the centre of the room, No. 656. Despatch of Triptolemus; 1628. Apollo and Artemis, Bacchus and Ariadne (5th and 4th cent. B. C.).

The *Corridoio di Tramontana* contains prehistoric antiquities found in Sicily, pottery, weapons of the flint period. Etruscan bronzes, including mirror-cases with reliefs and engraved designs (Apollo and Artemis; Leto and Thalia, etc.); large lamp from Selinus, of the Christian period; weapons and implements; caduceus from Imachara; catapult projectiles of lead, inscribed with the name of L. Piso, the Roman commander in the Servile War; Phœnician projectiles. — Ivory articles: \*‘*Tessera hospitalis*’ from Lilybaeum, bearing two hands and the inscription ‘Token of hospitable alliance between Himilcho Hannibal Chloros and Lycon, son of Diognetes’; also handles of clay vessels, with the stamps of Greek and Phœnician factories. — A door to the left opens on the *Collection of Coins*. The first case contains impressions in clay of Greek and Phœnician seals, from Temple C. at Selinus. In the second case, Byzantine and Limoges enamels; antique ornaments, including gold wreaths from tombs, silver fibulae, rings set with stones, Byzantine ring with small figures in niello. — On the other side of the case is an excellent collection of old Sicilian coins.

The last room contains ecclesiastical objects; works in coral from Trapani, of the 17th cent.; horse-trappings of the Marquis Villena; tapestry of the 17th cent. — The chapel at the end of the corridor contains ecclesiastical garments from the monastery of S. Cita; and the *Corridoio di Ponente*, Etruscan antiquities from Chiusi.

The SECOND FLOOR contains the PICTURE GALLERY. Catalogues are attached to all the doors. Immediately to the left are a few Byzantine pictures: St. John, Lazarus, and Christ in Hades, 12th cent.; St. John, Sicilian copy, signed ‘*Petrus Lampardus*’. — To the right, in the *Corridoio di Ponente*, Unknown altar-pieces of the 14th and 15th cent., the chief of which is a Coronation of the Virgin. Most of them retain their old Gothic frames. — At the end of the corridor to the right, in the room of the patriotic monk, Ugo Bassi, shot at Bologna in 1849, is a reproduction of the mosaics in Monreale, from the work of Gravina, whose bust is also placed here. — In the *Corridoio di Mezzogiorno*: to the right, 85, *Antonio Crescensio* (?), Madonna and saints; 165. *Gius. Albina* (*il Sozzo*), Madonna between angels; 498. *Tommaso de Vigilia* (15th cent.), S. Maria del Carmine. To the left: *Antonello Crescensio*,

rough copy of Raphael's Spasimo; 814. *Antonio Crescenzo* (?), Madonna and S. Rosalia.

The FIRST ROOM, the *Sala del Romano*, principally contains pictures by *Vincenzo di Pavia* (p. 251): 91. Scourging of Christ, with the inscription, 'expensis nationis Lombardorum, 1542'; 88-93. Six small scenes from the youth of Christ, the finest of which is the last, a Presentation in the Temple; 97. Curious representation of the Madonna as the deliverer of souls from purgatory; 169. St. Conrad, with predellas; \*102. Descent from the Cross, sombre but harmonious in colouring, tender in sentiment, and admirably executed, Vincenzo's master-piece. The Coronation of the Virgin inscribed '*Scuola Messinese*' is probably of German origin. 103. St. Thomas Aquinas, victorious over the heretic Averrhoes, and surrounded by a numerous congregation, by *Antonella da Saliba*.

The SECOND ROOM, the *Sala del Novelli*, is chiefly hung with works of that painter, the last great Sicilian master (p. 251), of whose style they afford a good illustration: 120. Portrait of himself; 110. Madonna enthroned, with saints; 112. Communion of Mary Magdalene; 113. SS. Anna and Mary; 114. Delivery of Peter from prison. 194-196. Remains of a fresco from the Spedale Grande; 195. Coloured sketch of the same. Among Novelli's favourite and frequently recurring types are remarkably tall and almost exaggerated forms, especially in the case of female figures, but in his delineation of characters advanced in life he rivals the best masters of the Neapolitan school.

The gem of the collection, a work of the highest merit, is preserved under glass in the GABINETTO MALVAGNA, adjoining the Sala del Romano: 59. A small \*\*Altar-piece with wings, or triptych, of the *School of Van Eyck*.

This picture would not be unworthy of John van Eyck himself, but the clear colouring and the miniature-like execution point to some later master (perhaps Memling or Gerhard David). When the shutters are closed the spectator is presented with a scene of Adam and Eve in a richly peopled Paradise. Adam's head is very naturalistic, but the figure is not inaccurately drawn. In the background is an angel driving the pair out at the gate of Paradise. On the wings being opened, we perceive in the central scene a Madonna in a red robe, enthroned on a broad Gothic choir-stall, with her flowing hair covered with a white cloth. In her lap is the Infant Christ; on each side of her are angels singing and playing on instruments, beautiful and life-like figures. On the left wing is represented St. Catharine, on the right wing St. Dorothea, the former holding up a richly executed ring, the latter with white and red roses in her lap, and both with angels at their side. The delicate execution of the trinkets on the drapery of the female figures and the pleasing landscape in the background as far as the extreme distance are really admirable. This is one of the very finest works of the early Flemish school. It formerly belonged to the Principe di Malvagna, and was presented to the museum as a 'Dürer'. The brown case, covered with leather and adorned with Gothic ornaments, is probably coeval with the picture itself.

This cabinet also contains: *Garofalo*, Madonna; *Correggio* (?), Head of Christ (a sketch).

The THIRD ROOM contains representations of different school



none of them of much importance. To the right: 202. *Vanno Pisani*, Madonna; 73. *Bartholomæus de Camulio* (Camogli near Genoa), Madonna (1346); 10, 14, 16. *Fr. Guardi*, Views in Venice; 536. *Luca Giordano*, St. Michael; 535. *Fil. Paladini*, St. Michael; 532, 534. *Vasari*, Manna; 538. *Mario del Pino*, Conversion of St. Paul.

The corridor to the left contains engravings, and the rooms behind frescos by *Tommaso de Vigilia* (p. 270).

The Via Monteleone leads from the Piazza dell' Olivella (p. 266) to the church of **S. Domenico** (Pl. 22; D, 4), erected in 1640, and capable of accommodating 12,000 people. It contains several good pictures by *Novelli* and *Vincenzo di Pavia*, and the tombs and monuments of Meli, Piazzì, Scinà, Novelli, Ventura, Serradifalco, Ruggero Settimo, and numerous other eminent Sicilians. On the left corner pillar of the chapel to the right of the choir is a very tasteful relief of the Madonna by *Ant. Gagini*, and to the right a Pietà of his school. — In the Via Bambinal behind the church is the ORATORIO DEL SS. ROSARIO (key at No. 16), with decorations in stucco by Serpotta, and an altar-piece by \**Van Dyck*: Madonna del Rosario. It also contains some good paintings by Novelli.

In the neighbourhood is the church of **S. Cita** (Pl. 17; E, 5), erected in 1586, on the back of the choir of which is a large relief by the *Gagini* (1535). On the left, beside the side-entrance is a coloured relief by *Ant. Gagini*, representing St. Antony with the Centaur, and St. Jerome. — In the side-street to the left, behind S. Cita, is the ORATORIO, with fine stucco decoration by Serpotta. The seats are inlaid with mother-of-pearl; and at the table, near the entrance, is a large slab of agate. The altar-piece (Il Rosario) is by *C. Maratta*. — In the narrow street farther to the W. is the church of *S. Niccolo dei Greci*, with Greek 'Iconostasis'.

Opposite the main portal of S. Cita rises a fine Norman arch. Farther on in the Via Squarcialupo is the church of **SS. Annunziata** (1345), with a Renaissance façade of 1501; admission in the shop to the left. — Then *S. Giorgio dei Genovesi* (Pl. 30; E, 5) a fine Renaissance church of 1591, in which the arches of the nave are each borne by four columns. In the first chapel to the right: *L. Giordano*, Il Rosario; at the high-altar, *Palma Vecchio*, St. George; above the entrance, *Paladino*, St. Luke. — Close by in the Via Principe Scordia is the statue of *Florio* (Pl. 103; E, 5), the industrialist, erected in 1875. In the neighbourhood is the *English Church* (Pl. 76a; F, 4).

Crossing the Piazza del Castello, we reach the harbour of *La Cala* (Pl. D, 5; p. 262) beside *Fort Castellammare* (Pl. D, E, 5, 6), which was almost entirely demolished in 1860, and the little church of *Piè di Grotta*, built in 1565 above a grotto now enclosed by an ornamental arch. — The Via S. Sebastiano leads to the church of *S. Maria Nuova* (Pl. 51; D, 5), restored in the 16th century. The vestibule recalls that of S. Maria della Catena, and the interior is very pleasingly decorated in the rococo style.



# I CONTORNI DI PALERMO.



Among the beautiful GARDENS in or near Palermo open to visitors are the public *Giardino Inglese* (p. 266), *Giardino Garibaldi* (p. 263), *Flora* (p. 264), and *Botanic Garden* (p. 265), all of which have been mentioned before. The following may also be named: the *Giardino d'Acclimazione* (p. 274); then those of the *Palazzo d'Aumale* (Pl. C, 1), the *Villa Tasca* (p. 274), the *Palazzo Florio* (formerly *Villa Butera*, p. 276), the *Villa Serradifalco* (p. 276), the *Villa Sofia* (p. 278), the *Villa Belmonte* (p. 277), the *Favorita* (p. 277), and the *Hôtel des Palmes* (formerly *Giardino Ingham*, p. 252), with the *Ragusa Square*. Admission to private gardens is generally obtained without trouble by a fee to the gardener, or on the presentation of a visiting-card.

## 24. Environs of Palermo.

### a. La Cuba. Monreale. S. Martino. La Zisa.

Distance to *Monreale* about  $4\frac{1}{2}$  M. TRAMWAY from the Piazza Vittoria as far as ( $2\frac{1}{2}$  M.) *La Rocca*, where the road begins to ascend (50 c.; to Cappuccini 20 c., thence to *Villa Tasca* 15 c., thence to *La Rocca* 15 c.). The ascent of the hill thence is a pleasant walk of  $\frac{1}{2}$  hr. by the old road. Carriages for the excursion may also be hired outside the Porta Nuova for 5 fr. (in the town 6 fr.), including a stay of  $1\frac{1}{2}$ -2 hrs. (comp. p. 253). — The following tour, occupying 3-4 hrs. exclusive of the halt in Monreale, is also recommended. Take the tramway to *Porrizzi* (p. 258; No. 7), walk by the Parco road to a point above the *Villa delle Grazie* (fine views), thence strike through the Oreto valley and ascend to *Monreale*. Return by tramway from *La Rocca*.

Those who purpose proceeding from Monreale to *S. Martino* (p. 275), about 3 M. farther (miserable road), will do well to take a supply of provisions with them. Donkey  $2\frac{1}{2}$ -3 $\frac{1}{2}$  fr. Carriage from Palermo to *S. Martino* and thence by a good but hilly road to *Boccadifalco* and *Baida* (p. 275), 25-30 fr.

*Porta Nuova* (Pl. C, D, 1), see p. 257. The perfectly straight prolongation of the Via Vittorio Emanuele, called the *Corso Calatafimi*, leads to Monreale. On the right is situated the extensive poor-house (*Albergo de' Poveri*).

A little farther on, about  $\frac{1}{2}$  M. from the gate, on the left, is a cavalry-barrack, in the court of which is the old château of *La Cuba*. (Visitors apply to the sentinel and walk in.) On the frieze is a now illegible Arabic inscription, from which it is conjectured, that the building was erected by William II. in 1180. Of the once splendid decorations of the interior nothing now remains but a few blackened remains of a honey-combed vaulting in a small court. The palace was once surrounded by an extensive park with fishponds. A pavilion once belonging to it is now on the opposite side of the street in the orange-garden of the Cavaliere Napoli (farther on, No. 421, beyond the street leading to the Cappuccini), and is called *La Cubola* (*Decamerone*, v. 6); admission on ringing (fee).

The Strada di Pindemonte, which diverges to the right about 230 paces farther on (at the first tramway-station), leads to the ( $\frac{1}{4}$  M.) *Convento de' Cappuccini*, in the subterranean corridors of

which are preserved the mummified bodies of wealthy inhabitants of Palermo. On All Souls' Day (2nd Nov.) the relatives of the deceased congregate here in great numbers. This sad, but not uninteresting spectacle should be seen by the curious. (The route hence to La Zisa,  $\frac{1}{3}$  M., is by the Via de' Cipressi, and then by the first road to the left.)

On the left side of the Monreale road we next pass the *Giardino d'Acclimazione*, laid out in 1861 for agricultural purposes. On the same side,  $1\frac{1}{2}$  M. from the Porta Nuova (2nd tramway-station), is the Swiss lodge at the entrance to the charming **\*Villa Tasca**, the property of Conte Tasca, one of the first systematic farmers of Sicily, who possesses an experimental station here, and has surrounded it with tasteful gardens (visitors ring at the entrance to the flower-garden; 5-10 soldi to the porter on leaving). The small temple in the garden commands an admirable **\*View**.

The group of houses at the base of the height of Monreale is called *La Rocca* (tramway-terminus; Tratt. de' Fiori). The road, constructed by the celebrated Abp. Testa of Monreale, ascends in windings to the 'royal mount' (1231 ft.), on which in 1174 William II. founded a Benedictine abbey, and in 1174-89 erected the famous —

**\*\*Cathedral of Monreale**, around which a town (*Albergo Pietro Novelli*, tolerable) of 16,500 inhab. has sprung up since the second archbishopric in the island was transferred hither. The beggars and donkey-attendants in the town are often very insolent.

The church is in the form of a Latin cross, 333 ft. long and 131 ft. wide, with three apses. The entrance is flanked by two square towers. The magnificent portal possesses admirable **\*Bronze Doors** dating from 1186, executed by '*Bonannus Civis Pisanus*', and adorned with reliefs from sacred history. The bronze doors of the side-portals are by *Barisano*. The edifice was seriously damaged by a fire in 1811, but has been well restored; the cost of the handsome timber-work was defrayed by King Lewis I. of Bavaria.

**\*\*INTERIOR.** The pointed vaulting of the nave is supported by eighteen columns of granite. The transept, approached by five steps, is borne by four pillars. The pointed vaulting is constructed quite in the Arabian style.

The **\*Mosaics** with which the walls are entirely covered occupy an area of 70,400 sq. ft., and consist of three different classes: scenes from the Old Testament (prophecies of the Messiah), from the life of the Saviour, and from the lives of the apostles. The nave contains Old Testament subjects down to the Wrestling of Jacob with the Angel, in two rows of twenty tableaux. Each aisle contains nine, and each transept fifteen scenes from the history of Christ. On the arches of the transept are subjects from the life of SS. Peter and Paul. In the tribune is the bust of Christ (with the inscription, *I. Xp. ô πανουργάτωρ*); below it a Madonna in Trono with two angels and the Apostles at the side; under these are fourteen saints. In the niches at the sides Peter and Paul. Above the royal throne is portrayed King William in the act of receiving the crown direct from Christ (not from the pope!); above the archiepiscopal seat he is represented as offering a view of the cathedral to the Virgin. — In the right transept are the tombs of William I. and William II. The monument of the former is a sarcophagus of porphyry, like those in the Cathedral at Palermo; that of the latter was erected in 1575. — The N.

aisle contains fine wood-carving in high-relief. Here, too, is the *Cappella del Crocifisso*, of 1690, adjoining which is the *Archiepiscopal Chapel*, with fine wood-carvings from the history of the Passion. In the S. aisle is the *Cappella di S. Benedetto*, with reliefs in marble of the 18th century. These chapels are opened by the verger.

The visitor should not omit to ascend to the roof of the cathedral for the sake of the \*VIEW it affords. The entrance to the staircase is in a corner at the beginning of the S. aisle (172 steps to the top; verger 1/2 fr.).

Adjoining the cathedral is the *Benedictine Monastery*, which William supplied with monks from La Cava (entrance by No. 33, the large central door in the piazza which lies in front of the church). Of the original building nothing is now left except the remarkably beautiful \*Cloisters, the pointed arches of which are adorned with mosaics and supported by 216 columns in pairs; the capitals are all different, and the shafts also vary (date 1200). The 9th column from the E., on the N. side, bears a mason's inscription of 1228. The S. side of the cloisters is overshadowed by the ruins of an ancient monastery-wall, with pointed arches. The garden commands a delightful \*VIEW of the valley towards Palermo. The fragrance of the orange-blossom here in spring is almost overpowering. The modern part of the monastery, which is now fitted up as officers' quarters, and which we first reach from the piazza, contains a handsome marble staircase adorned with pictures by Velasquez (the Sicilian; d. 1827) and by Pietro Novelli (St. Benedict and the heads of the Benedictine order; p. 251).

From Monreale a steep path to the right (*Le Scale*) ascends in 1 hr. to the top of the hill which is crowned by *Il Castellaccio*, a deserted fort (10 min. to the right of the highest point of the path), commanding an extensive view. We then descend to the suppressed Benedictine monastery of **S. Martino**, founded by Gregory the Great in the 6th cent., and affording another fine \*VIEW. Handsome entrance-hall. The monastery is now occupied by an agricultural institution. The vegetation here in spring, including numerous fine orchids, is very luxuriant.

The church is adorned with a fresco by *Vincenzo Romano*. With the library of the monastery is connected the reminiscence of the extraordinary historical forgeries of the Abbate Giuseppe Vella, who had founded a history of Sicily on a forged Arabic MS., but was detected by Hager of Milan, the Orientalist, in 1794. — Wine is sold at the houses above the monastery.

From San Martino we descend to the picturesque valley of *Boccadifalco*, and return thence to Palermo. A pleasant path (1 1/2 hr.) leads from Boccadifalco along the heights to La Rocca, p. 274. Martino is about 4 M. from La Rocca. — Another pleasant route, commanding a fine view of the plain and the sea, leads N.W. from Boccadifalco to the *Convento di Baida*, founded by Manfred Chiaramonte in 1388 for the Cistercians, and afterwards occupied by Franciscan Minorites. Here in the 10th cent. lay *Baidhâ* ('the white'), a Saracenic village which was connected with Palermo by a row of houses. The terrace affords a fine view. In the vicinity

the not easily accessible stalactite cavern of *Quattro Arce*. The village of *Altarello di Baida* contains remains of *Mimnermum*, a palace founded by Roger. Farther on, we reach *Noce*, whence a tramway-line (p. 253) runs to Palermo, crossing the *Piazza Olivuzza* (Pl. F, G, 1), where the *Villa Serradifalco*, with its beautiful but neglected grounds and luxuriant vegetation, is situated. Adjoining it lies the celebrated *Villa Butera*, now *Palazzo Florio*.

A few paces beyond the *Porta Nuova* (p. 257) we turn to the right into the *Via della Colonna Rotta*, and after 10 min., beyond the small triangular *Piazza Ingastoni*, we take the *Via Zisa* to the left (comp. Pl. D, E, 1; cab 1 fr., or by the *Noce* tramway, p. 253), which leads us to the chateau of *La Zisa*, now the property of the *Marchese di S. Giovanni* (about 1 M. from the gate, and not far from the *Piazza Olivuzza* already mentioned). The only remains of the old building, which was erected by William I., are a covered fountain with water descending over marble steps under dilapidated honey-combed vaulting, and some vaulting with pigeon-holes on the upper floor. The flat roof affords a fine view of Palermo, but visitors are no longer admitted. — The neighbouring orange-gardens are worthy of a visit on account of their luxuriant vegetation (trifling fee). No. 25, to the left of *La Zisa*, is a good wine-house.

The *Catacombs* outside the *Porta Ossuna*, discovered in 1785, probably belong to the ante-Christian period, and are now destitute of monuments.

### b. *Monte Pellegrino. The Favorita.*

**DISTANCES.** From the *Porta S. Giorgio* to the foot of *Monte Pellegrino* 2 M. (one-horse carr. 1½ fr.); thence to the top 1¼ hr. (bridle-path; donkey from the town 3 fr., with gratuity of ½ fr.). — From the *Porta Macqueda* to the *Favorita* 4½ M. — The *Sampolo* tramway (p. 253) runs to the entrance to the *Favorita*. The road to *Mte. Pellegrino* diverges from the tramway-line at the *Carceri* (Pl. H, 5), to which point a car may be taken.

'*Monte Pellegrino*, an indescribably beautiful mass of rock, consisting of grey limestone of early formation, rises at the N.W. end of the Bay of Palermo. In a cavern in this mountain the remains of *St. Rosalia* (according to tradition, a niece of William II., who while in the bloom of youth had fled hither from motives of piety) were discovered in 1664, and conveyed to Palermo. Their presence at once banished the plague then raging, and from that time *St. Rosalia* has been the patron saint of the city. Chapels were erected and brilliant festivals instituted in her honour. The devout undertook pilgrimages to the mountain. A pathway supported by buttresses and arches leads to the sacred spot, which far better befits the humility of the saint than the sumptuous festivities which are celebrated to commemorate her retirement from the world.' — *GOETHE*. Several stately trees stand in front of the sanctuary. The fissured cliffs are by no means so bare as they appear to be from a distance. Deposits of soil have been formed in the clefts by the gradual disintegration of the rocks, and on these flourish various kinds of grass and herbs, affording pasture to large herds of cattle and goats during the greater part of the year. Numerous dwarf-palms cling to the steeper declivities, while the lower slopes are occupied by almond and carob-trees.

We quit Palermo by the *Porta S. Giorgio* (Pl. E, F, 5, and I, 5, 6). The drive through the *Stradone del Borgo*, with its new

stone quay, and past the prison, to the *Punta di Bersaglio* at the foot of the mountain takes less than  $\frac{1}{2}$  hr. On the right, on a hill by the sea (about 1 hr. from the town), rises the \**Villa Belmonte*, which commands a fine view. The zigzag path ascending the Monte Pellegrino (about  $1\frac{1}{2}$  hr.), which is visible from the town, cannot be mistaken. Towards the top it becomes easier. Large herds of cattle, horses, and donkeys graze on the mountain in spring, and during the quail-hunting season it is enlivened by numbers of sportsmen, especially at night.

The \**Monte Pellegrino* (1958 ft.), the peculiar shape of which renders it easily recognisable from a great distance, is an isolated mass of limestone rock, at one time an island and still separated by the plain of the Conca d'Oro from the other mountains near the coast. On the E. side it rises abruptly from the sea, and on the W. side slopes more gently towards the Conca d'Oro. Down to the 15th cent. the mountain was clothed with underwood. In B. C. 247-45 Hamilcar Barca settled on the mountain with his soldiers and their families in order to keep the Roman garrison of Panormus in check, and corn was then cultivated here on the *Heircte*. Under an overhanging rock of the summit of the mountain, which may also be reached, though not without difficulty, from the opposite side, is the *Grotto of St. Rosalia*, now converted into a church (dwelling of the 'proposto' and priests on the left; bread and wine in the cottage to the left beyond the chapel). The water which constantly trickles down the sides is carried off in leaden gutters.

The small decorated cavern in which the holy maiden performed her devotions is shown by candle-light; in front of it is a recumbent *Statue of the Saint* by the Florentine Gregorio Tedeschi, with sumptuously gilded robes. 'The head and hands of white marble, if not faultless in style, are at least so natural and pleasing that one can hardly help expecting to see the saint breathe and move.' (GOETHE.)

Beyond the chapel a steep path leads to the right by the cottages to the (20 min.) *Survey Station* on the summit of the mountain, which commands an admirable \*\**View* of the beautiful basin around Palermo, the numerous headlands of the N. coast, the Lipari Islands, and the distant *Ætna*. — A path to the left, before the houses are reached, leads in 20 min. to a small temple with a colossal but headless statue of the saint; on the ground lie two heads. \**View* hence towards the sea.

Good walkers may now descend the *Valle dei Porci* by goat-paths towards the S. W. direct to the *Favorita*; others will prefer to retrace their steps and descend by the same path.

In the Conca d'Oro, at the base of Monte Pellegrino on the W. side, and 4 M. from the Porta Macqueda, is situated the royal chateau of *La Favorita*, surrounded by numerous villas of the aristocracy of Palermo. This beautiful country-residence was erected by Ferdinand IV. in the Chinese style, and is surrounded by shady walks and extensive grounds (open to the public). Splendid \**View* from the roof. — One of the finest gardens in the



neighbourhood of Palermo is that of *Mr. Whitaker*, at the *Villa Sofia*, near *La Favorita*, which contains a splendid collection of orchids (adm. on application to Director Kunstmann).

Travellers interested in agriculture may now visit the *Istituto Agrario*, founded by the minister Carlo Cottone (p. 265).

This excursion may be pleasantly extended to the beautiful *Bay of Mondello*, with a sandy beach admirably adapted for bathing (*Valdese Inn*, near the pine-tree, bread and wine). The village of *Mondello* lies  $1\frac{1}{2}$  M. farther on, but is seldom visited. — A picturesque footpath leads from the *Valdese Inn* by the beach, skirting the *Mte. Pellegrino*, to ( $3\frac{1}{2}$  M.) *Acquasanta*, where the traveller may dine (in summer) at the \**Restaurant des Bains*, returning thence to Palermo by tramway (p. 268).

### c. Bagheria. Soluntum.

RAILWAY to Bagheria (Catania and Girgenti line), in  $\frac{1}{2}$  hr (fares 1 fr. 50, 1 fr. 5, or 75 c.). Station outside the *Porta S. Antonino* (Pl. A, 4). Travellers leaving Palermo by an early train may return the same evening or proceed to Girgenti, as the excursion to Solunto and back may be easily accomplished from Bagheria on foot in 5 hrs. — Carriage and pair to Bagheria and Soluntum in 6-8 hrs., 15-20 fr., carr. with one-horse 10 fr., a charming drive. Luncheon should be carried with the party.

A short distance from the town the railway crosses the *Oreto*, beyond which, to the left below us, we observe the lofty arch of the now abandoned *Ponte dell' Ammiraglio*, constructed in 1113 by the admiral Georgios Antiochenos. Immediately adjoining it are the ruins (completely concealed by other buildings) of the most ancient Norman church in Sicily, *San Giovanni dei Leprosi*, founded by Roger. Here, in B.C. 251, the consul *Metellus* defeated the Carthaginians, and captured 120 elephants. In the neighbouring bay *Duquesne* nearly annihilated the united Dutch and Spanish fleets in 1673. In the fertile coast-district the *Saracens* once cultivated the sugar-cane. On the right rises the *Monte Griffone*.

5 M. *Ficarazzelli*; 6 M. *Ficarazzi*.

8 M. *Bagheria*, or *Bagaria* (*Albergo Verdone*, with good *trattoria*), a country-town with 11,600 inhab., contains groups of palatial villas of Sicilian nobles, now deserted. We turn to the right from the station, and then to the left, by a long street with two-storied houses, towards a portico of three arches. Thence a cypress avenue ascends to the *Villa Palagonia*, which like the *Villa Butera*, contains a few fantastic works of art. The *Villa Valguarnera*, above the *Villa Palagonia* to the left, merits a visit for the sake of the magnificent \**View from the terrace and from the adjacent Montagnuola*.

10 M. *Santa Flavia*. Phœnician tombs, probably of the Carthaginian period, were discovered here in 1864, to the right of the railway. — (Journey hence to Girgenti, see R. 26.)

Leaving the station, we cross the line to the right, pass through the gate before the red house on the left, inscribed '*Antichità di Solunto*', where the custodian opens a room for visitors. We

then traverse a garden, and follow a road (at first practicable for carriages) leading in  $\frac{1}{2}$  hr. to the ruins of *Solus*, *Soloeis*, or *Soluntum*, situated on the eastmost hill of the *Monte Catalano*. The town was originally a Phœnician settlement, but the ruins date from Roman times. The name of the present town, which lies lower down, is *Sólanto*. Nearly the whole of the ancient paved causeway, ascending the hill in zigzags, has been brought to light. We turn to the left at a carob-tree (Ital. carrubo), and then see to the right the ancient main street. The town was very regularly laid out, the streets running from E. to W. and N. to S., and crossing each other at right angles. A narrow passage was left between the backs of the rows of houses to allow the water to escape from the hill, which is so steep as to have necessitated the construction of flights of steps in some of the streets. The internal arrangement of several of the houses is still recognisable. Part of the colonnade of a large house has been re-erected by Prof. Cavallari, and is now named the 'Gymnasium'. Admirable \*Views are enjoyed from the promontory to the E., and from the summit, the latter embracing the coast to a point beyond Cefalù. The steep promontory to the N. is *Cape Zafferana*; on the shore below lie *S. Elia* and *Porticella*. Towards the E., where the *Tonnāra di Sólanto* (tunny-fishery, p. 295) is situated, lay the harbour of the town.

Good walkers may descend the steep hill to Bagheria either by a direct and easy footpath from *S. Flavia*, or round the promontory and through the village of *Aspra*, which lies on the sea. Thence to the station  $\frac{1}{2}$  M.

Farther up the brook *Bagheria* (the ancient *Eleutheros*), 1 M. to the E. of *Portella di Mare*, once lay a large Phœnician town, afterwards a Saracenic stronghold, called *Kasr-Sād*, now the village of *Cannita*. The Græco-Phœnician sarcophagi of the museum of Palermo were found here.

#### d. S. Maria di Gesù.

Distance from the Porta S. Antonino  $2\frac{1}{2}$  M.; one-horse carriage  $2\frac{1}{2}$  fr.

Leaving Palermo by the Porta S. Antonino, we follow the *Via Oreto* (Pl. A, 3, 4), which leads between houses for some distance. After  $\frac{3}{4}$  M. the road describes a sharp curve to the right, while walkers may proceed straight on in the same direction.

\**S. Maria di Gesù* (163 ft. above the sea), formerly a Minorite monastery, commands one of the finest views of Palermo, with the Monte Pellegrino in the background, and is a favourite point with artists and photographers. The cemetery of the monastery contains the burial-places of many Palermo families, and is traversed by the road. Above it we open an iron gate on the left in order to ascend to the dilapidated loggia of a conspicuous chapel (with the remains of mural paintings of the 15th cent.), which is the finest point of view.

In the Monte Grifone,  $\frac{3}{4}$  M. from S. Maria di Gesù, is the *Grotta de' Giganti*, or *S. Ciro* (from the neighbouring church), a cave well known to palæontologists as a fertile source of fossil bones, which it still contains.

in great quantities. Children at the entrance offer bones and teeth for sale. Near it are three arches of some mediæval building.

The road to the village of *Belmonte* or *Mezzagno*, ascends gradually, affording a succession of fine views. Halfway it passes the village of *Gibbrossa*, where a monument, erected in 1882, commemorates the fact that Garibaldi's camp was pitched here in 1860, before the capture of Palermo.

We may skirt the foot of the hill, to the W. of *S. Maria di Gesù*, to (3 M.) the *Madonna delle Grazie*, where we reach the high-road to Parco by which we may return to Naples. In 10 min. we cross the Oreto (see below), and in  $1\frac{1}{2}$  hr. more reach the tramway station of *Porrizzi* (p. 253). This is the so-called 'Giro (Round) delle Grazie'.

On the direct way back to Palermo, to the right of the road and close to the village of *Brancaccio*, are the remains of the Saracenic-Norman château of *La Favara*, the magnificence of which has been highly extolled by Arabian and Jewish travellers of the middle ages, and where Frederick II. held his court. The building, which has been built up on two sides, is now called the *Castello di Mare Dolce*, from a pool at the base of Mte. Griffone, whence a water-channel has been constructed past the Favara to Brancaccio. (Visitors from Palermo to La Favara take the road from the Ponte dell' Ammiraglio to Brancaccio, and then follow the canal.) To the left, as we approach the town, extends the *Campo di S. Spirito*, the old cemetery, laid out in 1782. (The new cemetery lies on the N.E. side of M. Pellegrino.) In 1173 Walter of the Mill founded a Cistercian monastery here, and near it, on 31st March, 1282, began the massacre of the Sicilian Vespers, during which the bell of *S. Giovanni degli Eremiti* was tolled. The church of *S. Spirito*, which was thoroughly restored in 1882, has thick pillars resembling those in the English churches of the early middle ages, and pointed arches also diverging entirely from the usual type. Near the church is a stone commemorating the Vespers.

The high-road to Corleone, leaving Palermo at the Piazza dell' Indipendenza (*Strada dei Pisani*, Pl. C, 1; tramway to Porrazzi, see p. 253), crosses the Oreto after about  $2\frac{1}{2}$  M., and then ascends to (6 M.) the little town of *Parco*, near which William II. enclosed extensive hunting-parks. The abbey-church of *S. Maria di Altofonte*, founded by Frederick II. of Arragon, contains a relief of the Madonna (1328; above an altar on the right). The view of Palermo from a little beyond Parco is one of the most beautiful in Sicily. — *Piana dei Greci* (6 M.) was an Albanian colony, founded in 1488, and at certain festivals handsome costumes are still seen.

From Palermo an excursion may be made by steamboat in 4 hrs. (every Wed., fare  $7\frac{1}{2}$  fr.) to the island of Ustica,  $37\frac{1}{2}$  M. distant, and 10 M. in circumference. Its principal mountains are the *Falconiera* on the E. and the *Quadrigha di Mezzo* (3411 ft.) to the W. The island was colonised by the Phœnicians in ancient times, and was subsequently taken by the Romans. During the middle ages it was but thinly peopled. As lately as 1762 the whole population was murdered or carried off by pirates. The number of inhab. is now 1550, many of whom are prisoners sentenced to banishment here (*'Domicilio coatto'*). The caverns are interesting to geologists. Fossil conchyliæ are also found in the island.

## 25. From Palermo to Trapani.

121 M. RAILWAY in 7-8 hrs. (fares, 22 fr. 5, 15 fr. 45, 9 fr. 95 c.). To *Alcamo-Calatufimi* (the station for Segesta), 48½ M., in 3¾ hrs. (8 fr. 85, 6 fr. 20, 3 fr. 15 c.); to *Castelvetrano* (station for Selinunto), 72 M., in 4¾-5¼ hrs. (13 fr., 9 fr. 10, 4 fr. 60 c.). By starting with the early train (about 5 a.m.) from Palermo, travellers may easily visit the ruins of Segesta and then proceed in the afternoon to Castelvetrano or return to Palermo. If provisions are not taken from Palermo arrangements should be made to dine at Calatufimi, whence a diligence in connection with the train starts about 1½ hr. before the departure of the latter.

The STEAMERS of the *Florio-Rubattino Co.* (Palermo-Siracusa, Costa Sud, line) leave Palermo on Fridays at or after 9 a.m., and arrive at *Trapani* about 3.30 p.m.; they start again at 3 a.m. on Saturday, reaching *Marsala* at 5 a.m. (stay of 1 hr.), *Massara* at 6.45 a.m. (¾ hr.), *Sciacca* 10.30 a.m. (1 hr.), *Porto Empedocle* (for Girgenti) 2.30 p.m. (1 hr.), *Palma* 4.30 p.m. (1 hr.), and *Licata* 7.10 p.m.; the journey is continued hence on Sunday at 4 a.m.; *Terranova* 5.20 a.m. (¾ hr.); *Scoglitti* 8 a.m. (1 hr.); *Pozzallo* 12.15 p.m. (1½ hr.); arrival at *Syracuse* 7 p.m. — In the reverse direction: departure from *Syracuse*, Mon. 11 p.m.; from *Pozzallo*, Tues. 5 a.m.; from *Scoglitti* 9 a.m.; from *Terranova* 11 a.m.; *Licata* 1.30 p.m.; *Palma* 4 p.m.; *Porto Empedocle* 6.20 p.m.; *Sciacca* Wed. 1 a.m.; *Massara* 5 a.m.; *Marsala* 8 a.m.; *Trapani* 1 p.m.; arrival in Palermo 7 p.m. — As, however, the S. coast of Sicily is difficult to navigate, the punctuality of the steamers cannot be depended on. — The steamboat for *Tunis*, mentioned at p. 384, leaving Palermo on Tues. at 10 p.m., also touches at *Trapani*, which it reaches on Wed. at 4 a.m.

The train starts from the principal station (Pl. A, 4), but also stops at the station in the *Via Lolli* (comp. p. 252). It then first runs towards the N., traversing the *Conca d'Oro*. To the left are the *Monti Billiemi*, to the right the *Monte Pellegrino*. Beyond (3 M.) *S. Lorenzo* the train turns to the W. and enters a mountainous district. 5½ M. *Tommaso Natale*; 8 M. *Isola delle Femine*. The railway now skirts the coast for some distance. To the left lie (10 M.) *Capaci* and (13 M.) *Carini*. The latter, picturesquely situated near the sea, was formerly the free Sicanian town of *Hyccara*, whence in 415 the Athenians are said to have carried off the celebrated courtesan *Lais*, then a girl of twelve years. The train then runs at the base of *Monte Orso* (2885 ft.), which rises on the left. — 20 M. *Cinisi-Terrasini*; both the villages lie at some distance from the station. Beyond (27 M.) *Zucco* the train crosses the generally dry bed of the *Nocella* and reaches —

28½ M. **Partinico**. The town, with upwards of 20,000 inhab., a trade in wine and oil, and several manufactories, lies considerably to the left of the station.

Beyond Partinico the train crosses the *Gallinella*, a little above its mouth. — 36 M. *Balestrate*, on a spacious bay, bounded on the E. by the *Capo di Rama* and on the W. by the *Capo S. Vito*. The train runs near the sea, and crosses the *Fiume S. Bartolommeo*, which is formed by the union of the *Fiume Freddo* and the *Fiume Caldo*.

41½ M. **Castellammare**. The town, which was once the seaport of Segesta and still carries on a considerable trade, lies 3 M. from

the railway, near the mouth of the Fiume S. Bartolommeo (13,000 inhab.). Beyond Castellammare the train quits the coast, and ascends the valley of the *Fiume Freddo* towards the S.

48½ M. *Alcāmo-Calatafimi*. The station lies between Alcamo and Calatafimi, about 5 M. distant from each. Vehicles from each town are generally in waiting at the station ('posto' in the diligence 1½ fr.; in other vehicles 2 fr.); to meet the trains the carriages leave the towns about 1½ hr. before the arrival of the latter.

**Alcamo** (853 ft.; *Albergo di Segesta*, Corso Sei Aprile 29. good R.; *Locanda della Fortuna*, tolerable; \**Caffè* opposite the post-office), a town of Arabian origin, with 34,300 inhabitants. In 1233, after an insurrection, Frederick II. substituted a Christian for the Saracenic population, but the town still has a somewhat Oriental appearance. There are, however, a few mediæval and Renaissance remains, such as the portal of the church of *S. Tommaso*; the campanile of the *Cathedral*, which contains a Crucifixion by Ant. Gagini; Renaissance sculptures in the church of *S. Francesco*; and a Madonna by Rozzalone in the church *dei Minori*. Above the town rises the *Mte. Bonifato*, or *della Madonna dell' Autu* (*Alto*; 2713 ft.), whence a magnificent prospect of the Bay of Castellammare is obtained. The house pointed out here as that of *Ciullo d'Alcamo*, the earliest Sicilian poet (13th cent.), is really of much later origin.

**Calatafimi** — INN: *Albergo Centrale*, Corso Garibaldi, new. — *TRATTORIA: Stella d'Italia*, unpretending.

CARRIAGES, HORSES, etc., for Segesta at *Salvatore Denari's*; carriage with 4 seats 15 fr., horse, mule, or donkey, 4-5 fr. These may be ordered by telegraph to meet the train.

**Calatafimi**, a town with 10,000 inhabitants, lies to the W. of the railway in the valley of the *Fiume Gaggera*. If we ascend the principal street, a good footpath diverging to the right beyond the town will lead us to the top of the hill occupied by the *Castle*. Fine \*View hence of the temple, the town below, and the extensive mountainous landscape in the environs.

The whole excursion FROM CALATAFIMI TO SEGESTA takes 4 hrs. (comp. the Map; carriages, donkeys, etc., see above). The distance is about 5 M., a ride of 1¼ hr.

Our route follows the Castellammare road, descending a beautiful, well-watered valley, from which the new road to Alcamo diverges after 3 M. (see above). Beyond the *Molino Romito*, at a point 2 M. from Calatafimi, we diverge by a narrow road to the left. We cross the flumara, and ride in the direction of the custodian's house on the hill. We may now ascend the Monte Barbaro, visit the theatre, and descend to the temple, among the columns of which we rest for luncheon. Good water and sometimes tolerable wine may be procured from the custodian.

**Segesta**, or *Egesta* as the Greeks usually called it, one of the most ancient towns in the island, was of Elymian, not of Greek

origin, and though completely Hellenised after the lapse of centuries, it was almost incessantly engaged in war with its Greek neighbours.

The Greeks entertained the unfounded opinion that the Egestans were descended from the Trojans, who settled here near the warm springs of the *Scamander* (*Fiume Gaggera*), and had combined with the Elymi so as to form a distinct people. During the Roman period the tradition accordingly arose that the town was founded by Æneas. The ancient town experienced the most disastrous vicissitudes. Oppressed by the inhabitants of Selinus, the Egestans invited the Athenians to their aid, and after the defeat of the latter at Syracuse, they turned to the Carthaginians, on whose arrival followed the war of B.C. 409. Egesta found, however, that its connection with Carthage did not conduce to its own greatness, and accordingly allied itself with Agathocles; but the tyrant on his return from an expedition against Carthage in B.C. 307 massacred 10,000 of the ill-fated inhabitants on the banks of the Scamander in order to appropriate their treasures, whilst others were sold as slaves. The town was then named *Dicaopolis*. During the First Punic War the inhabitants allied themselves with the Romans and changed the name of their town from the ill-omened Egesta (egestas) to Segesta. The Romans, out of veneration for the ancient Trojan traditions, accorded them some assistance. Verres despoiled the town of the bronze statue of Demeter, which had once been carried off by the Carthaginians and restored by Scipio Africanus. The ruins still in existence are described below.

The \***TEMPLE**, situated on a hill to the W. of the town (904 ft.), is a peripteros-hexastyles of thirty-six columns, but was never completed. The columns are therefore unfluted, the steps of the basement unfinished, showing the portions added to facilitate the transport of the stones, and the cella not begun. In other respects it is one of the best-preserved Doric temples in Sicily, and its simple but majestic outlines in this desolate spot, surrounded by lofty mountains, are profoundly impressive. Length, including the steps, 200 ft.; width 85 ft.; columns with capitals 29 ft. in height and 6 ft. in thickness; intercolumnia 8 ft. in width. As the architraves were beginning to give way, they were secured where necessary with iron rods in 1865. The back of the Doric entablature, with guttæ, is in good preservation.

The town itself lay on the *Monte Barbaro*. The interesting \***THEATRE** commands a beautiful view. Before us, beyond the stage, rises *M. Inice* (3491 ft.), more to the left is the *M. Sparagio* (3704 ft.), to the right is the so-called *Bosco di Calatafimi*, and lower down the valley of the Scamander (*Gaggera*) are the remains of the *Thermae Segestanae*, supplied by four different warm springs which the road to Castellamare passes. The diameter of the theatre, which is hewn in the rock, is 205 ft., that of the stage 90 ft., and of the orchestra 53 ft. The seats are divided into seven *cunei*, and separated by a *præcinctio*. In front of the proscenium the remains of two figures of satyrs from the Roman period are visible. The twentieth row from the 'præcinctio' is furnished with backs. A few remains of houses with Roman and Greek mosaic pavements have recently been excavated.

The temple commands a distant view of the field, indicated

crosses, where Garibaldi gained the victory of 15th May, 1860. A monument is to be erected on the spot.

**CONTINUATION OF RAILWAY.** The country retains a uniform character. 55 M. *Gibellina*. 62 M. *S. Ninfa-Salemi*, the station for the towns of *S. Ninfa* and *Salemi*, both situated at some distance from the railway. *Salemi*, the ancient *Halicyae*, contains 15,000 inhab. and is commanded by a ruined castle. The scenery now becomes monotonous, but improves near Castelvetro, which lies to the right (W.) of the railway, not to the left as incorrectly given on our map.

72 M. **Castelvetro.** — INN. *Alb. Bizio*, with tolerable trattoria R., L., & A. 2½ fr. — *Café di Selinunte*, in the Piazza.

CARRIAGE to Selinunte, 15 fr., to the ancient quarries near Campobello (p. 287), 12-15 fr. — HORSE OR MULE to Selinunte and back 7 fr., to the quarries and back 8 fr., from *Lorenzo Bascone*.

*Castelvetro*, Sicil. *Casteddu Vetro* (623 ft.), is a provincial town, with 21,500 inhab. who are hereditary tenants of the fertile district around the town, the property of the dukes of Monteleone (of the family of Aragona-Pignatelli). The campanile of the church adjoining the Palazzo Monteleone affords the best panorama of the surrounding plain. The church of *S. Giovanni* contains a statue of John the Baptist by *Ant. Gagini* (1522; apply to the sacristan). The grammar-school contains the small *Museo Municipale* of antiquities found at Selinunte. The chief treasures are an archaic statuette of \**Apollo* in bronze, found in 1882, and some terracottas. — About 2 M. to the W. is the Norman church of *S. Trinità della Delia*, of the 12th cent., lately restored, and now private property.

FROM CASTELVETRANO TO SELINUNTO, 7½ M., a drive of 1½ hr. By starting at 6 a.m. we may regain Castelvetro again at about 3 p.m. — We follow the Sciacca road, and then diverge to the right to the ruined temples of the *Neapolis* on the E. hill (p. 286). In order to reach the Acropolis, we may either cross the valley, which is marshy after rain, in a straight direction, or cross the sand-bank as near the sea as possible.

**\*\*Selinus**, among whose ruins are the grandest ancient temples in Europe, was founded in 628 by colonists from Megara Hyblæa under Pammilus, and was the westernmost settlement of the Hellenes in Sicily. On an eminence by the sea, 100 ft. in height, to the E. of the river *Selinus* (*Modione*), Pammilus erected the Acropolis, behind which, more inland, he placed the town itself. On the opposite hill, separated from the citadel by a marshy valley (*Gorgo di Cotone*), the credit of draining which is ascribed to the philosopher Empedocles, a sacred precinct was founded in the 6th century. The Selinuntians were still engaged in the construction of the temples of the latter when Hannibal Gisgon destroyed the town in 409. The conflicts between the Selinuntians and Egestans,

# CALATAFINI • ROVINE di SEGESTA.

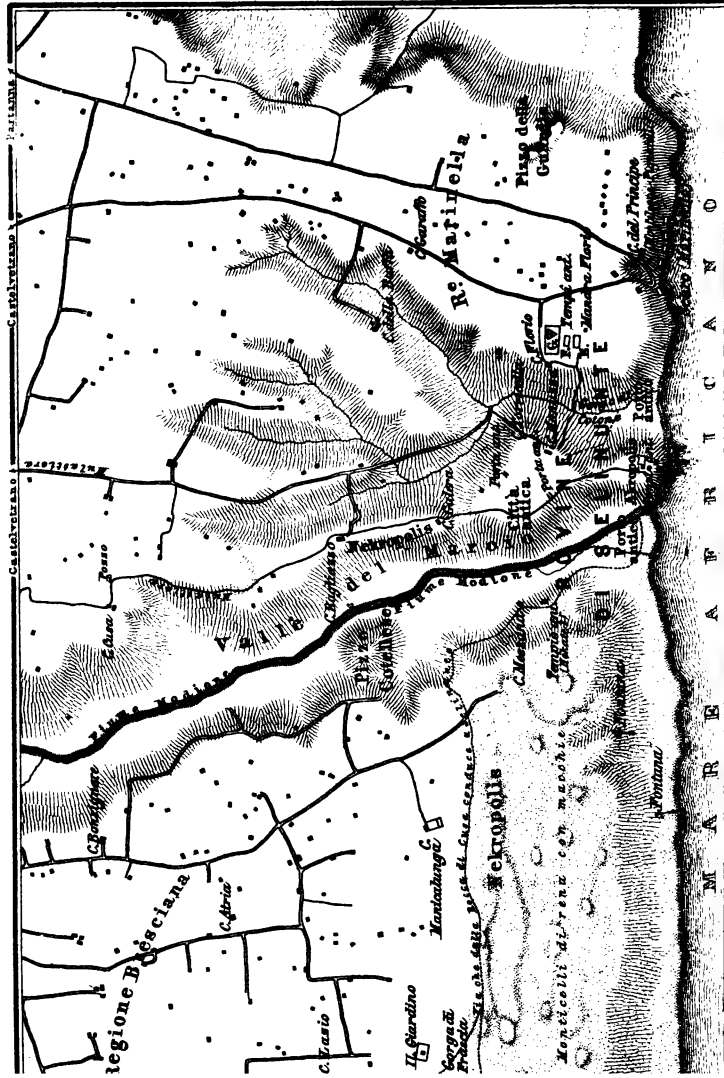


1 : 50,000

0 1 2 3 Chilometri

Stesichorus



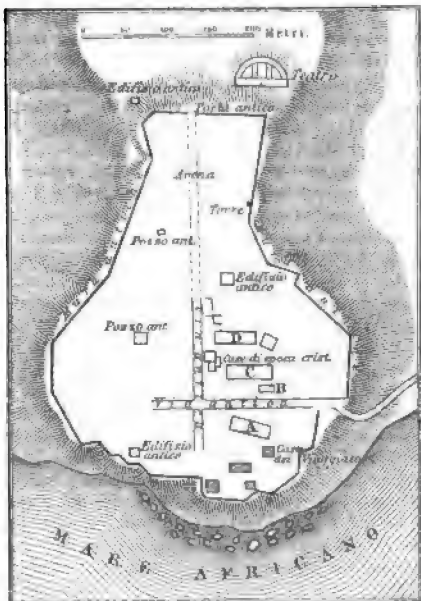


whose territories were contiguous, afforded the Athenians, and afterwards the Carthaginians, a pretext for intervening in the affairs of Sicily. Hannibal attacked the town with 100,000 men. Help from Syracuse came too late; 16,000 inhabitants were put to the sword, and 5000 carried off to Africa as captives; 2600 only effected their escape to Acragas. From that blow Selinus never recovered. Hermocrates, the exiled Syracusan patriot, founded a colony here in 407, but under the Carthaginian supremacy it never attained to prosperity, and in the First Punic War it was finally destroyed (263 B. C.). Since that period it has remained deserted, as the district is unhealthy in summer. In the early Christian period cells were built between the temples and occupied by solitary settlers. The Mohammedans called the place *Rah-el-Asnam*, or 'Village of the Idols', and here they resisted the attacks of King Roger. The ruin of the temples was probably caused by an earthquake, but at what period cannot now be determined. The

sculptures found here are now in the museum at Palermo (p. 267).

The conductor of the excavations ('Soprintendente degli Scavi') is *Sig. Tommasini* at Selinus, who will be found very obliging. Several custodians (Guardia delle Antichità) are stationed on the Acropolis. There is a *Casa dei Viaggiatori* at the Acropolis, but in summer the night should not be spent there on account of the malaria. A supply of refreshments should be brought from Castelvetro, especially if a stay of some days is contemplated. In the latter case also application should be made to *Sig. Tommasini*. An introduction from the director of Palermo Museum is also desirable.

The W. hill, on which lay the earliest town, was entirely surrounded with walls. These walls were destroyed in B.C. 409



the higher part of them was re-erected two years later, partly with materials from other buildings. This part of the town was traversed by two main streets, discovered by Cavallari, running N. and S. and E. and W., from which the other streets diverged at right angles. The most important remains in the E. half of the Acropolis are those of temples, all facing the E. We shall designate the southernmost by the letter A. Between it and the custodian's house remains of another building, still covered with sand, have, been discovered. Beyond the line of the main street running from E. to W., is a small temple (*B*), which Hittorff restored as a prostyle-tetrastyle with Ionic columns and Doric entablature. The next temple (*C*), to which the oldest metopes belonged, was probably sacred to Hercules, though Benndorf assigns it to Apollo; some of the columns are monoliths. Temple *D* is not so ancient as Temple *C*; a somewhat elevated platform has lately been brought to light in front of it. The foundation-walls of numerous other ancient buildings are traceable within the Acropolis, and graves containing skeletons and houses, of a later date, also occur. Crosses chiselled on the overthrown architraves indicate that these last were dwellings of the Christian period. — To the N. of the Acropolis a strong ancient fortification has been exhumed, with two round bastions at the corners. The fact that capitals and triglyphs from an earlier edifice have been used in their construction prove that the latter at all events were not erected before B. C. 409. The arch of the doorway is not built but hewn out of the stone. The building discovered to the N., probably a *Theatre*, is also assigned to a period after B. C. 409 from a similar use of older fragments. To the N. of this point lay the town proper, the remains of which are very scanty. — Still farther to the N., on the ridge between the farms of *Galera* and *Bagliazzo*, was the earliest *Necropolis*. At a later period, but before B. C. 409, the citizens had their *Necropolis* to the W.; the Propylæa may still be traced beside the farm of *Manicalunga*, beyond the river Selinus (*Modione*). The wild parsley (*σέλινον*), which gave name to the city and was represented on its coins, still grows in abundance on the banks of the river. Adjacent to the farm of *Messana*, which lies just beyond the river and may be recognised by its shady garden, Cavallari has discovered a temple open to the E. and W., and near it an inscription bearing the name of Hecate.

On the E. hill lie the ruins of three temples, but no other remains of any kind. The southernmost, which we designate *E*, contained five metopes: of these two were in the posticum, one representing Athena and the Giant, the other damaged beyond recognition; three were in the pronaos, and represented Hercules and the Amazon, Zeus and Hera, Artemis and Actæon. An altar and inscription dedicating the temple to Hera were found here in 1865. The middle temple (*F*), some of the columns in which

were left unfinished, yielded the two lower halves of metopes discovered by Messrs. Harris and Angell in 1822. The last temple (*G*), one of the largest Grecian temples known, was left unfinished, as is proved by the fact that nearly all the columns are unfluted. An inscription found in it seems to assign the temple to Apollo. It appears to have been hypæthral. According to Benndorf, Temples *C* and *D* were built soon after B.C. 628, Temple *F* and part of *G* in the 6th cent. B.C., and Temples *A* and *E* and the rest of *G* in the 5th cent. B.C.

The following measurements are given approximately in English feet.

	A.	B.	C.	D.	E.	F.	G.
Length of temple including steps	139	28 $\frac{1}{2}$	230	192	228	216	371
Width of temple including steps	60	15	88	89	91	90	177
Height of columns with capitals .	20	11 $\frac{1}{4}$ ?	28	24 $\frac{1}{2}$	33	30	53 $\frac{1}{2}$
Diameter of columns at the base.	4 $\frac{1}{4}$	1 $\frac{1}{2}$ ?	6	5	7	5 $\frac{1}{4}$	11 $\frac{1}{4}$
Diameter of columns at the top .	3 $\frac{1}{2}$	1?	5	3 $\frac{3}{4}$	6	4	6 $\frac{1}{4}$ 8
Height of entablature (trabeazione)	9	3 $\frac{1}{4}$ ?	14	13 $\frac{1}{4}$	14 $\frac{1}{2}$	13	22
Intercolumnia . . . . .	6 5	1 $\frac{1}{2}$ ?	8 $\frac{2}{3}$ 7 $\frac{1}{2}$	9 8 $\frac{1}{2}$	8 7	9 8 $\frac{2}{3}$	10 $\frac{3}{4}$ 9 $\frac{1}{4}$
Length of cella . . . . .	82	11 $\frac{3}{4}$	131	124	135	133	228
Width of cella . . . . .	25	11 $\frac{1}{2}$	29 $\frac{1}{2}$	26 $\frac{1}{2}$	37 $\frac{1}{2}$	23	59

Beyond Castelvetroano the train enters a wide moor, which extends nearly as far as Mazzara. Fine sea-views. — 77 M. *Campobello*, near the ancient quarries, which yielded the material for the temples of Selinunto and are now called *Rocca di Cusa* or *Cave di Campobello*.

A visit to the \*Quarries of Selinunto may be made by carriage from Castelvetroano in about 3 hrs. (p. 284). The distance is only 2 M., but as only two trains a day run in each direction, the railway can hardly be used more than once. Refreshments should be brought from Castelvetroano. The want of night-quarters renders it scarcely practicable to combine this excursion with that to Selinunto. — The quarries are peculiarly interesting, for the work in them was suddenly interrupted, doubtless on the capture of the town by the Carthaginians in B.C. 409, and has never since been resumed. The various stages of the process of quarrying are still traceable. A circular incision was first made in the rock, and then hewn out till a space of a yard in width was left free between the solid rock and the monolithic drum of the column. The block was then severed entirely from the rock, and its bed left empty. A number of such drums are lying ready for transport at the bottom of the quarry; others have already been carried for some distance along the road to Selinunto. Among the drums, which measure 8-10 ft. in length and about 8 ft. in diameter, are some which correspond exactly with those used for the columns of temple *G* (see above), and which were undoubtedly designed for the completion of that building.

79½ M. *S. Nicola*. We then cross the river *Delia*.

85 M. *Mazzara* (*Albergo Centrale di Selinunte*, close to the old castle, with *Trattoria*; opposite, *Locanda Vecchia*, poor, R. 75 c.; \**Caf * near the *Piazza del Duomo*), officially styled *Mazzara del Vallo*, a town with 13,500 inhab., the residence of a bishop, is surrounded by a quadrangular wall about 36 ft. in height, which is defended in the characteristic Italian style with square towers rising from it at intervals. The ancient *Mazara* was originally a colony of the Selinuntians, but, like the mother-city, was destroyed by Hannibal Gisgon in B.C. 409. In 827, the Arabs landed at *R s el-Bel t* (*Punta di Granitola*), to the S. of *Mazzara*, with the intention of conquering the island. The ruined *Castle* at the S.E. angle of the town-wall was erected, or at least strengthened, by Count Roger in 1073, who also founded the *Cathedral*, which contains three ancient sarcophagi (*Battle of the Amazons*; *Wild Boar Hunt*; *Rape of Persephone*, freely restored), and a *Transfiguration* over the high-altar by *Gagini*. The mansion of the *Conte Burgio*, at the W. corner of the *Piazza del Duomo*, and the *Archiepiscopal Palace* opposite the cathedral contain large Oriental porcelain vases. Pleasant walk on the *Marina*. On the river *Mazara*s farther up, into the estuary of which the tide penetrates for a considerable distance, are situated grottoes in which the 'beati Pauli' once assembled.

Beyond *Mazzara* the train first traverses a tract of moor and then enters a richly cultivated district, planted chiefly with the vine. 92 M. *Bambina*.

98 M. *Mars la* (*Albergo Centrale*, with \**Trattoria*) is an important commercial town with 37,000 inhab., well known for the *Marsala* wine which is manufactured here from Sicilian wines and spirit. The principal firms are *Ingham*, *Florio*, and *Woodhouse*, who kindly admit visitors to see their extensive and interesting establishments, situated on the shore to the S. of the town. *Garibaldi*, with 1000 men, transported by the 'Piemonte' and 'Lombardo', landed here on 11th May, 1860, and began his famous progress through the island, which terminated in a few weeks with the overthrow of the Bourbon supremacy in Sicily. The town, a modern place, contains nothing noteworthy, except perhaps the cathedral and the harbour. The *Municipio* (last door on the right) contains an antique animal-group from *Motye*, a tiger devouring a bull.

*Marsala* occupies the site of the ancient *Lilybaeum*, a fragment of the town-wall of which is preserved near the *Porta di Trapani*. The ravine in front of the latter and the fields beyond contain caverns and graves, and the *Convento dei Niccolini* (no admission) contains Phoenician tombs with Byzantine pictures. Other relics are the harbour to the N., where the salt-works are now situated, and a few fragments of houses and walls on the coast of *Capo Boeo* (or *Lilibeo*), the westernmost point of Sicily and the nearest to Africa. A bust of *Garibaldi* has been erected outside the *Porta Nuova*,

where he landed. In the field to the left on the promontory stands the church of *S. Giovanni Battista*, with a subterranean spring in the *Grotta della Sibilla*. The Cumæan sibyl is said to have proclaimed her oracles through the medium of the water, which is still an object of superstitious veneration.

Lilybæum was the principal fortress of the Carthaginians in Sicily. Pyrrhus besieged it unsuccessfully in 279, after which he quitted the island. In 249-41 the Romans in vain endeavoured to reduce it during one of the most remarkable sieges on record. Under the Roman supremacy Lilybæum was a very handsome city ('splendidissima civitas'), and the seat of government for half the island of Sicily. From this point the Roman expeditions against Africa, and in modern times those of John of Austria, were undertaken. The present name of the town is of Saracenic origin, *Marsa Ali*, harbour of Ali. Charles V. caused stones to be sunk at the entrance to the harbour, with a view to deprive the barbarians of one of their favourite haunts.

On the small island of *S. Pantaleo*, situated in the shallow '*Stagnone*' near the coast, about 6 M. to the N. of Marsala (boat thither from Marsala 4 fr.), was anciently situated the Phœnician emporium of *Motye*. The foundations of old walls round the island, and remains of the gates, especially on the side next the land, with which the island was connected by an embankment, are still traceable. The latter still exists under water, and is used by the natives as a track for their waggons. In B.C. 397 the town was besieged and destroyed by Dionysius with 80,000 men and 700 vessels, and the Carthaginian admiral Himilco totally routed. It was with a view to repair this loss that the Carthaginians founded Lilybæum.

AN EXCURSION BY BOAT FROM MARSALA TO TRAPANI, passing the Isola *S. Pantaleo*, is a charming trip in fine weather. Boat with two rowers 10-15 fr., supply of provisions necessary.

Between Marsala and Trapani the train skirts the sea-coast. To the left is the *Stagnone* (see above), with the islands of *S. Pantaleo*, *S. Maria*, *Isola Grande* or *Isola Lunga*, and others. In the distance are the mountainous *Favignana*, *Levanzo*, and other islets belonging to the *Ægadian Group* (see p. 291). — 102 M. *Spagnuola*; 107 M. *Ragattisi*. — Beyond (109 M.) *Marsala* the train crosses the *Birgi*, the ancient *Acithis*. Here, in the plain of *Falconaria*, Frederick II. of Sicily routed the united French and Neapolitan armies, and took Philip of Anjou prisoner, on 1st Dec. 1299. This was the greatest of the battles which took place during the wars after the Sicilian Vespers. — 115 M. *Paceco*; the town, founded in 1609 and famed for its cucumbers and melons, lies to the right of the railway. The train passes extensive salt-works, in which the salt is stored in huge, tent-shaped heaps, and skirts the base of the *Monte S. Giuliano* (p. 291).

117 M. *Trapani*. — LEONE D'ORO, near the gate, in the *Strada Nuova*, very unpretending; CINQUE TORRI, Largo *S. Niccolò*, moderate; ALB. TRINACRIA, with 'Trattoria. — *Giardinetto*, not far from the Cinque Torri, and *Sicilia*, near the harbour, are good restaurants. — *Café Serafini*, at the harbour, beside the Dogana.

Mules and Donkeys for the *Monte S. Giuliano* are to be found near the gate, in the first street on the right (2-2½ fr., boy ½-1 fr.). — Carriage with three horses to the *Mte. S. Giuliano* 25-30 fr. A *Diligence* also runs daily to *Mte. S. Giuliano*.

Coral, shell-cameos, and alabaster works are specialties of Trapani. *Trapani*, the ancient *Drepana* (from *drepanon*, a sickle). *sc*

called from the form of the peninsula, a town with 38,000 inhab., lies at the N.W. extremity of Sicily, and is the seat of a prefect and a bishop. The harbour is good, and the trade of the place not inconsiderable.

In ancient times it was the seaport of Eryx (Mte. S. Giuliano), but was converted into a fortress by Hamilcar Barca about the year 260, and peopled with the inhabitants of Eryx. In 249 the Carthaginian admiral Adherbal defeated the Roman fleet under the consul Publius Claudius off the harbour, and in 242 Drepana was besieged by the consul Lutatius Catulus, whose headquarters were in the island of Columbaria (Columbara). On this occasion the Carthaginian fleet, laden with stores, on its route from Maritimo to Favignana, was destroyed in March 241, in sight of the town, a victory which terminated the First Punic War. During the Roman period the town was unimportant. In the middle ages it prospered as a royal residence. In the *Æneid*, Anchises is represented as having died here, and Æneas as having instituted games to his father's memory. The island described as the goal in the boat-race is now called *Asinello*. Another tradition is that John of Procida formed the conspiracy against Charles of Anjou on the *Scoglio del Mal Consiglio*. It is, however, an historical fact that Peter of Arragon, touching here on 30th Aug. 1282, on his return from Africa with his fleet, was welcomed as a deliverer.

Save a few mediæval structures, Trapani contains nothing attractive. The *Lyceum*, to the right in the Corso, contains a natural history collection and a picture-gallery ( $\frac{1}{2}$  fr.). The latter includes: *Carreca*, Jacob's dream, St. Albert; *Ribera*, Heads of Apostles; and curious 14th cent. representations from the ceiling of S. Agostino. — The *Cattedrale S. Lorenzo*, farther on in the Corso, possesses a Crucifixion by *Van Dyck* (4th chapel on the right), freely retouched, and fine carved choir-stalls. — The church of *S. Agostino*, to the S., once a Templars' church, has curious architectonic decorations. — The neighbouring church of *S. Maria di Gesù* contains a Madonna by Luca della Robbia in a marble frame of 1521 (to the right of the altar). — In the *Oratorio di S. Michele* is a representation of the Passion, executed in coloured wooden groups by Trapanian artists of the 18th cent. — The portal of the adjacent church of the *Madonna della Luce* dates from 1509. The *Via della Giudecca*, or former Jewish quarter, contains an old house with a tower (*Lo Spedadello*), illustrating the curious mingling of architectural styles which characterized the 15th cent. — The statues of saints behind the high-altar in the church of *S. Niccolò di Bari* belong to the school of Gagini (1560). A *Statue of Victor Emanuel* by Dupré was erected in 1882 in the Piazza Vittorio Emanuele, through which leads the road to Monte S. Giuliano.

A pleasant walk may be taken to the *Torre de' Legni*,  $\frac{1}{2}$  M. (inclining to the right) from the gate next the sea, at the end of the Corso.

The attractive \*EXCURSION TO MONTE S. GIULIANO (comp. Map, p. 278) occupies fully half-a-day. The traveller had better ride or walk ( $2\frac{1}{2}$  hrs.).

The route passes the church of the MADONNA DELL' ANNUN-  
ATA, founded in 1332, about  $1\frac{1}{2}$  M. from the town. The prin-

cial church has been modernized, but the fine architecture of the *Cappella del Cristo Risorto*, founded in 1476 by the seamen's guild, has been preserved, even on the exterior (sacristan in the convent behind the church).

In the INTERIOR is the celebrated *Statue of the Madonna di Trapani*, said to have been brought from Cyprus, and probably the work of a Pisan artist of the 14th cent. In front of it is a handsome bronze railing, with a marble frame by *Ant. Gagini* (1537). The nave contains an ambo or reading-desk by *Annibale Scudamiglio* (1582), and, at the wall to the right, a holy water vessel, embellished with sculpture dating from 1488. — In the above-mentioned CAPPELLA DEL CRISTO RISORTO are four excellent statues by a native artist of the end of the 15th cent., representing sleeping and waking watchmen at the Sepulchre.

At this church the road diverges, and pedestrians may ascend from it to the left by a steep footpath. The precipitous slopes are beautifully wooded at places. Midway is the small but fertile *Piano dei Cappuccini*, to the right of which is the rock *Petrale*, and to the left *La Cintaria*.

\**Monte San Giuliano*, the *Eryx* of antiquity, is an isolated mountain, 2464 ft. in height. On its summit is situated a town (\**Trattoria dell' Erice*, near the church of S. Domenico, somewhat expensive, D. 5 fr.; *Caffè of Mastra Salvatore*, Corso Vitt. Emanuele), which is rapidly falling to decay. The number of inhabitants is speedily decreasing owing to the frequent migrations which take place to the plain at the foot of the mountain. On account of the cold mists the men of this district generally wear the 'cappa' or hood, met with throughout Sicily; the women, who are renowned for their beauty, wear long black veils. At the entrance of the town stands the *Cathedral*, restored in 1865, only the W. bays of which are old. We ascend through the town to the towers fitted up as a residence by Baron Agostino Pepoli, commanding a splendid view and containing a collection of objects of art, and then to the ivy-clad *Castle* (partly used as a prison). The rugged rock on which it stands commands a noble prospect of the land and sea. To the W. at our feet lies Trapani, and beyond it are the *Ægadian Islands*: *Maritimo* (ancient *Hiera*; with the *Monte Falcone*, 2244 ft.), the most distant; to the left, nearer us, *Favignana* (*Ægusa*, 1069 ft.); on the right *Levanzo* (*Phorbantia*); all of which belonged to the Genoese family of the *Pallavicini* from the middle of the 17th cent. till 1874, when they were purchased by Sign. Florio of Palermo. Towards the S. stretches the fertile plain of the coast, with *Paceco* (p. 289); in the background is *Marsala*. Towards the E. tower the mountains of S. Vite (from W. to E. *Sparagio*, *Laccie*, *Sauci*, *San Barnaba*, and *Roccamorvo*); and the conical peninsula of *Cofano* extends into the sea, which bounds three sides of the mountain. In winter *Cape Bon* in *Africa* is occasionally, and the island of *Pantellaria* (p. 384) frequently visible. In spring the whole district at our feet is clothed with the most luxuriant verdure.



On the summit once stood the shrine of *Venus Erycina*, a deity worshipped by all the people of the Mediterranean. The modern town is probably co-extensive with the sacred enclosure. The same spot had previously been the site of a temple of Astarte, erected by Phœnician settlers, on whose altar no blood was permitted to flow. Melkarth was also worshipped here; the Greeks therefore believed the temple to have been founded by Hercules, and Dorieus, brother of Leonidas of Sparta, undertook, as a Heraclides, an expedition to conquer this district, but was defeated and slain by the Phœnicians and Egestans. During the First Punic War Hamilcar Barca surprised the town, which lay on the slope of the mountain, but has left no trace of its existence, and besieged the temple, which was bravely defended by the Celtic mercenaries in behalf of Rome, but at the same time plundered by them. The Carthaginians were in their turn surrounded from below by the Romans, who afterwards restored the temple, furnished it with a guard of 200 men, and bestowed on it the revenues of seventeen towns of Sicily (for Eryx, it was said, had also been founded by Æneas!). According to some the temple was founded by Dædalus, and Eryx by a son of Venus and Butes. The present name is derived from the tradition, that, when the town was besieged by King Roger, he beheld St. Julian putting the Saracens to flight.

The only remains of the temple of Venus are the foundations within the castle, the so-called *Ponte* or *Arco del Diavolo*, and the 'Fountain of Venus' in the castle-garden, an ancient reservoir, 4 yds. in width, and 8 yds. in length. Of the walls of the sacred city of Venus considerable portions still exist beneath the present wall, between the gates of Trapani and La Spada, consisting of huge blocks in courses of equal height. The wall was defended by eleven towers at unequal intervals. The entrance to the town was obviously between the Monte di Quartiere and the Porta la Spada, where in the interior of the town the walls of the approach can be traced towards the right. These walls are now known to have been erected by the Phœnicians.

## 26. From Castelvetro (Selinunto) to Girgenti.

About 63 M. New road: diligence in about 19 hrs. Railway projected. For a carriage (2 days) 100 fr. is charged. For 3 mules with 3 attendants from Castelvetro to Sciacca 30 fr. were paid; and for 3 mules with one attendant from Sciacca to Girgenti 45 fr. The Syracuse steamboat (p. 281) touches at Sciacca weekly (Saturday forenoon; landing or embarkation 1 fr.), a pleasant means of conveyance to Girgenti if it should happen to suit the traveller's convenience. This excursion should be undertaken by those only who can endure considerable fatigue and who understand the Sicilian dialect; other travellers should visit Girgenti from Palermo (see B. 27).

If Castelvetro be quitted early, it is possible to ride in one day by the ruins of Selinus to Sciacca (28 M.; or by the direct route from Castelvetro about 24 M.). From the Acropolis we again cross to the Neapolis, traverse wheat-fields and vineyards, and reach the *Fiume Belice* (ancient *Hypsas*), which we cross at a ford. The route then lies partly across the sand of the coast, partly through poorly cultivated land, to Sciacca. The town of *Menfrici* (Sicil. *Menfi*; 397 ft.), with 10,000 inhab., lies a little to the left. The stones for the Metopæ of Selinus appear to have been quarried near this town.

**Sciacca** (*La Pace*, clean; *Caffè d'Italia*), with 22,200 inhab., situated on an abrupt eminence (262 ft.) on the coast, occupies the site of the *Thermæ Selinuntinæ* of antiquity. Tommaso Fazello (d. 1570), the father of Sicilian history, was born here. For the sake, it is said, of acquiring an illustrious fellow-townsmen, he describes Agathocles, the tyrant of Syracuse, who was born at *Thermæ Himerenses* (Termini), as a native of Sciacca. In the middle ages the town was a place of some importance, being a royal and not merely a baronial borough. Powerful nobles, however, also resided here, the ruins of whose castles are still to be seen in the town; the most extensive of these are on the E. side of the town-wall. Here rise the ruins of the castles of the Luna and Perollo families, whose feuds, the so-called *Casi di Sciacca*, disturbed the tranquillity of the town for a whole century (1410-1529), a fact which serves to convey an idea of the condition of mediæval Sicily. The *Cathedral* was founded by Julietta, the daughter of Roger I. The finest view is afforded by the tower of *S. Michele*. The *Casa Starepinto* and *Casa Triolo* are interesting specimens of mediæval architecture. The spacious modern palace, with a beautiful garden, at the E. gate, is the property of the *Marchese San Giacomo*.

**Monte S. Calogero** (1279 ft.), an isolated cone, 3 M. to the E. of Sciacca, deserves a visit on account of its curious vapour-baths. In the valley between Sciacca and the mountain are the sources of the hot sulphur (133° Fahr.) and salt (88°) springs, which attract numerous patients in summer. The foundation of the vapour-baths (*Le Stufe*; temperature varying from 92° to 104°) was attributed to Dædalus, and the mountain called in ancient times *Mons Kronios*. The grottoes, partially artificial, with unimportant inscriptions, such as the *Grotta Taphano (della Diana)* and *delle Pulzelle*, are interesting. In the middle ages the discovery of the efficacy of the baths was attributed to S. Calogero (mod. Greek *kalôgros*, monk), and most of the baths in Sicily are accordingly named after that saint, as in ancient times they were all believed to have been established by Dædalus. The island of Pantellaria is distinctly visible from the Monte S. Calogero. On 18th July, 1831, a volcanic island (*Isola Ferdinanda*), 4 M. in circumference, with a crater, rose from the sea between Sciacca and Pantellaria, but on 18th Jan., 1832, entirely disappeared. In 1864 symptoms of a submarine eruption were again observed. There is also a shoal at this point. Not far from it a valuable coral reef was discovered in May, 1875, and it now attracts many hundreds of coral-fishers.

FROM PALERMO TO SCIACCA BY CORLEONE, about 68 M., railway to Corleone, open as far as Villafrati (21½ M., in 2-3 hrs., fares 4 fr. 45, 3 fr. 10, 1 fr. 85 c.). — Beyond (3½ M.) *Acqua Corsari* and (5½ M.) *Villabate* the train ascends the valley of the *Scanzano* to the S. — 10 M. *Misilmeri*; 15 M. *Bolognetta-Marineo* (called *Ogliastro* till 1883); 17½ M. *Mulinazzo*; 19½ M. *Baucina*. — 21½ M. *Villafrati*. A little to the W. are the baths of *Cefala-Diana* (called 'Gefala' by the Arabs), at the base of a lofty hill, crowned by the *Castello di Diana*.

The road to Corleone does not pass Villafrati, but remaining in the valley of the *Scanzano* at Bolognetta-Marineo, joins the road from Parco (p. 280) a little farther on. To the E. lies the mountain-ridge of *Busambra*, with the woods of *Cappelliere* towards the E., where the hunting-lodge of *Ficuzza* is situated. The road then descends by numerous windings, after having quitted the height where the ruins of the Saracenic stronghold *Calata Busambra* are situated.

Corleone (*Albergo delle Palme*, fine view), anciently *Korlān*, with 15,700 inhab., is a town of Saracenic origin, where Frederick II. established a Lombard colony in 1237. Its inhabitants were therefore the most strenuous opponents of the house of Anjou.

From Corleone the road leads *viā Campoforito*, skirting the cliffs of *Monte Cardellieri* and *Monte Buraco*, to *Bisacquino* (10,000 inhab.) and (18 M.) *Chiusa-Melafanti* (7500 inhab.), where it divides. The road to the E. leads to *Burgio*. The principal church here contains a picture by Ribera, and the Franciscan church a statue of St. Vitus by Ani. Gagini (1520). We follow the branch to the W., *viā Giuliana*, with an ancient castle and a Norman church, to *Sambucca*, a well-built town with 9000 inhab., which under the name of *Rahal Zabuth* belonged to the monastery of Monreale in 1185. Farther on, to the right, are situated *Contessa*, an Albanian settlement, and the ruins of *Entella* on the bank of the *Belice Sinistro*, 5 M. from Contessa, and accessible from the S.E. only. Entella was an Elymian town, of which mention is made in the Trojan-Sicilian myths. In 408 it was taken by surprise by the Campanian mercenary troops of Dionysius I. From Sambucca the road proceeds W. to *Sella-Misilbesi*, where it unites with the road from *Partanna* (13,000 inhab.) and *S. Margherita* (8000 inhab.), and then leads E. to *Sciacca* (p. 293).

From Sciacca to Girgenti, about 38 M. (a fatiguing ride of 12 hrs.). We cross the *Fiume Cattabelotta*; to the left on a precipitous height, on the right bank of the river, 10 M. inland, stands *Cattabelotta*. About 1 M. to the S. of it, on a still higher hill (2428 ft.), now occupied by the church of *S. Maria a Monte Vergine*, lay *Triocala*, celebrated for the siege it sustained in the Second Servile War, B.C. 102. The view thence is one of the finest in Sicily. On the left bank lies the small town of *Ribera* (Café-Restaurant Garibaldi). Farther on we cross (20½ M.) the river *Platani* (ancient *Halycus*) and reach, having accomplished about half the journey, —

*Montallegro* (miserable locanda), a place consisting of two villages, the older on the hill, now deserted owing to want of water, and the newer lower down. Near the village is a small lake, nearly ½ M. in diameter, impregnated with carbonate of soda.

On the *Capo Bianco* (98 ft.), between the *Platani* and *Monte Allegro*, once lay *Heracleia Minoa*. At first *Macara*, a Sicilian town, stood here; it then became a Cretan and Phœnician settlement (*Rus-Melkarth*), the Greek *Minoa*. It was next colonised by Lacedæmonians under Euryleon, successor of Dorieus who was slain at Eryx, and received the name of *Heracleia Minoa*. At a later period it was generally in possession of the Carthaginians. Coins bearing the old Phœnician inscription 'Rus Melkarth' are still extant. When it was finally destroyed is unknown, and very few fragments of it now exist.

A new and good road leads from Montallegro to (15 M.) Porto Empedocle.

*Porto Empedocle*, and thence by railway to *Girgenti*, see p. 297; the distance by road is scarcely 4 M.

## 27. From Palermo to Girgenti and Porto Empedocle.

RAILWAY from Palermo to *Girgenti*, 84 M., in 4¾-5¼ hrs. (fares 15 fr. 30, 10 fr. 70, 7 fr. 65 c.). From *Girgenti* to *Porto Empedocle*, 6 M., in ½ hr. (fares 1 fr. 15, 80, 60 c.).

The railway traverses the fertile plain of the coast (stations

*Ficarazzelli* and *Ficarazzi*) to *Bagheria* (p. 278), and runs thence between the sea and the hills, passing through several short tunnels, and generally parallel with the road. 10 M. *S. Flavia*, station for Solunto (p. 278). 11 M. *Casteldaccia*. 13 M. *Altavilla*; the village, on the hill to the right, possesses one of the oldest existing Norman churches, called *La Chiesassa*, founded by Robert Guiscard in 1077. A number of 'tonnare' (apparatus for catching the tunny-fish) are observed in the sea. A red flag hoisted near them in the month of May indicates that a shoal has entered, or is about to enter the nets, and is a signal for a general onslaught of the fishermen. 17 M. *S. Niccola*; 19½ M. *Trabia*, an imposing old castle on the coast. Then a bridge over the *Fiume S. Leonardo*, and a tunnel.

23 M. **Termini** (*Locanda della Fenice*, with trattoria, near the station; *Rail. Restaurant*), one of the busiest provincial towns of Sicily, with 23,200 inhab., situated on a promontory, presents a poor appearance to those coming from Palermo. The houses of the nobility are situated on the hill, those of the merchants on the E. side. The macaroni (pasta) of Termini is considered the best in Sicily.

Termini (*Thermæ Himerenses*), probably an ancient Phœnician market, was founded as a town by the Carthaginians in 407, after the destruction of Himera. It soon, however, became Hellenised, and in the First Punic War was taken by the Romans. Under the latter it was a prosperous place, and even in the middle ages it was a town of some importance. Robert of Naples, who attacked Sicily in 1338, besieged the strong castle of Termini in vain. This ancient stronghold was destroyed in 1860.

The substructures of a Roman basilica have been excavated in the *Villa della Città*, in the Piano di S. Giovanni, above the town (fine \*View), where there are also traces of an amphitheatre. The *Aqua Cornelia*, a Roman aqueduct to the S.E. of the town, was destroyed in 1438. Its remains from *Brucato* downwards merit a visit on account of the remarkable fertility of the surrounding district. A collection of prehistoric, Greek, and Roman antiquities, and a number of paintings by early Sicilian masters are preserved at the old *Ospedale dei Benfratelli* (fine Gothic windows in the hall), under the charge of Prof. S. Ciofalo, Inspector of the antiquities. Termini was the birthplace of Niccolò Palmieri, a distinguished Sicilian political economist and historian, who was interred in the *Chiesa del Monte*. The bath-establishment, situated on the E. side of the hill, was founded by Ferdinand I., and is well fitted up. The springs (110° Fahr.) contain Epsom salts. The baths are extolled by Pindar. — The finest view near Termini is afforded by the rocks above the castle.

On a rocky slope above the *Fiume S. Leonardo*, 4 M. from Termini, is the town of *Caccamo*, containing 8000 inhab., and commanding a fine view. — The ascent of the precipitous *Monte San Calogero* (4947 ft.) is recommended, if the authorities report no danger from brigands (8-9 hrs. from Termini).

The charge for a carriage from Termini to *Cefalù* is apt to be high (30 fr. or more), so that it is better to make the trip from *Cerda* (see below).

**FROM TERMINI TO LEONFORTE.** This road, about 62½ M. in length, was once the route usually pursued by the Arabs on their predatory incursions from Palermo into the interior. It ascends by the *Fiume Torto* to *Cerda* (see below), crosses the mountain, and descends to the valley of the *Fiume Grande* and the small town of *Sciafani*, which possesses hot springs of some repute (bare and uninviting bath-rooms) and a church containing an antique sarcophagus with Bacchic reliefs. The next little town, *Caltavuturo* (18 M. from Termini), is of Saracenic origin (*Kalat-Abi-Thaur*), and was taken by Roger I., who bestowed it on his daughter Matilda. It now contains 8000 inhabitants. [To the E. of Caltavuturo, on a rock 3000 ft. in height, lies *Polizzi*, surnamed *La Generosa*, a town of considerable importance in the middle ages, near which rise the *Himera Meridionalis* (*Fiume Salso*) and the *Himera Septentrionalis* (*Fiume Grande*), which the ancients believed to possess one common source.] The road next leads to *Petralia di Sotto* and *di Sopra*, two country-towns in a fertile district with imposing mountainous environs, occupying the site of the ancient *Petra* or *Petraea*. To the S., on the top of the hill, lie *Buonpietro* and *Alimena*. The latter was conquered by the Saracens in 843, and is perhaps the ancient *Hemichara* or *Imachara*. From *Petralia* the road traverses a lofty mountain to (6 M.) *Gangi*, a town with 14,000 inhab., the ancient *Sikelian Enguim*, originally a Cretan, i.e. a Phœnician colony, where in Cicero's time a celebrated temple of the 'Cretan Mothers' (*Matres*; not *Mater Magna* as Cicero has it), despoiled by Verres, was situated. The road leads hence through a fertile tract to (9 M.) *Sperlinga* (2592 ft.), which alone showed partiality to the French in 1282, whence the saying, 'Quod Siculis placuit sola Sperlinga negavit'; thence to (3 M.) *Nicosia*, with 15,500 inhabitants who speak a Lombard dialect, a town of thoroughly mediæval appearance, regarded as more behind the age than any other in Sicily. The road then passes *Rocca di Sarno*, where the brave Norman Serlo perished through treachery, and leads to *Leonforte* (p. 305).

The train continues to skirt the coast, with the *Monte San Calogero* rising on the right, crosses the *Fiume Torto*, and then turns inland towards the S., following the right bank of the stream.

28 M. *Cerda*; the village lies on the hill to the left, 4 M. from the station; on the right rises the M. *Calogero*. (High-road to *Cefalù*, see p. 313.) — 32 M. *Sciara*. The train crosses the *Fiume Torto*, passes through a tunnel, and then re-crosses the stream. — 38 M. *Montemaggiore*. The river is again crossed.

44 M. *Roccapalumba* (*Rail. Restaurant*), junction for the line to Palermo and Catania (p. 303); change carriages for *Girgenti*. — The village lies at some distance to the right. On a steep hill (2400 ft.) to the left, 4 M. from the railway, is situated the town of *Alia*, with 5000 inhab.

The train for *Girgenti* ascends, and crosses the watershed between the Tyrrhenian and African seas. Two tunnels. — 48 M. *Lercara* (*Rail. Restaurant*), near which are the northernmost sulphur-mines in the island. The train leaves the town on the hill to the right, passes through a tunnel, and enters the valley of the *Platani*. To the right opens the beautiful basin of (53 M.) *Castronovo*. On the *Cassaro*, a hill above *Castronovo*, are some mural remains of a very ancient town. The yellow marble columns at *Caserta* were quarried here. The ruins of the mediæval *Castronovo* lie at the foot of the *Cassaro*. The train then crosses to the right bank of the *Platani*.





55½ M. *Cammarata*, a town with 6000 inhabitants. The *Pizzo di Cammarata* (5173 ft.) is one of the highest mountains in the island, and commands a magnificent view. The ascent may be made from S. Giovanni (see the Map) in the course of a forenoon, by starting at 5 a.m. and staying not more than 1½ hr. at the top.

62 M. *Acquaviva-Platani*. To the E. is the little town of *Mussumeli*, near which is a castle of the 15th cent., formerly in the possession of the Chiaramonti, now belonging to Signor Lanza di Trabia. — 65 M. *Sutera*; the town (4500 inhab.), with a ruined castle, is situated on a hill to the left (*Pizzo di Sutera*, 2687 ft.). In 860 the Arabs called the town *Sotîr*. It is supposed by some to have been the ancient Camicus, where Dædalus built a castle for Cocalus.

Beyond (66½ M.) *Campofranco* the train passes through a narrow and rocky defile between the *Monte di Roveto* on the right and the *Rocca Grande* on the left. The valley opens near *Passo-fonduto*. Farther on, the train skirts the left bank of the Platani for a short distance, and then ascends a side-valley towards the S. 74 M. *Comitini*, with valuable sulphur-mines. On a hill, 1½ M. to the W., lies *Aragona*, with a modern château and 12,500 inhab.

77½ M. *Aragona-Caldare* (Café at the station), the junction of the railway to Catania (R. 29).

The mud-volcano of *Maccalubi*, 4 M. to the W., interesting to scientific travellers, may be visited from this point (guide, at the station, 1-2 fr.). The hill, formed of limestone and clay, is about 135 ft. in height (860 ft. above the sea-level), and is covered with cones, 1½-3 ft. high, the upper cavities of which are filled with mud, and from clefts in which carburetted hydrogen gas issues with more or less noise. The ground, wherever it has been touched by the mud, becomes utterly barren and looks as though it had been scorched.

To the right opens a splendid view over the hills as far as the distant sea.

84 M. *Girgenti*, see below; omnibus to the town ½ fr.

The train now descends, skirting the hill on which the town lies, passes through a short tunnel, crosses the valley of the *Fiume di Girgenti*, and reaches —

90 M. *Porto Empedocle*, formerly called *Moto di Girgenti*, a busy little seaport with 7500 inhab., where the sulphur and corn-exporters of Girgenti have extensive magazines.

## 28. Girgenti.

**Hotels.** \*HÔTEL DES TEMPLES, in the former *Villa Genuardi*, an extensive establishment of the first class, conveniently situated about ½ M. from the town, on the way to the temples; R. 4 fr. and upwards, D. 5, pens. 11-15, omn. from station 1½ fr.; — HÔT. GRANDE BRETAGNE, Via Atenea, R. 2-5, L. & A. 1¼, pens. 8-12 fr.; ALBERGO CENTRALE, opposite the preceding, terrace on the roof with sea-view; ALB. DI BELVEDERE, pens. 8 fl.

**Restaurants and Cafés.** *Brasile*, *Leon d'Oro*, both in the Via Atenea; *Café Palermo*, very unpretending.

**Post and Telegraph Office**, Via Atenea.

**Railway** to Palermo, see R. 27; to Catania, see R. 29. — **Steamboats**, see p. 281.



**Carriages.** From the station to the town 2 fr.; 'un posto', or a seat for a single traveller, 50 c., luggage 25 c. Carriages wait in the Via Atenea to take passengers from the town to the station. — To the ruins and back, carriages according to tariff; for 3 hrs. 5 fr., for each additional hr. 1½ fr. The traveller should stipulate that a visit to the Rock of Athene is included: supply of provisions necessary.

**Disposal of Time.** A day suffices for the sights. *Salvatore Messina*, who speaks French, may be recommended as a guide to the ruins (5 fr. per day), but unnecessary.

*Girgenti*, the *Acragas* of the Greeks and the *Agrigentum* of the Romans, in the middle ages the most richly endowed bishopric in Sicily, has 21,300 inhab. It is the seat of a prefect, and the military headquarters of the district. It is now provided with water-works, partly constructed from an ancient aqueduct. The four gates are the *Porta del Molo*, *del Ponte*, *Biberia*, and *Panitteri*. The trade of the town is considerable, nearly one-sixth of the Sicilian sulphur being exported from Porto Empedocle, the seaport of Girgenti (p. 297).

*Acragas*, 'the most beautiful city of mortals' according to Pindar, was founded by colonists from Gela in 582. The Doric settlers, some of them natives of Rhodes, introduced the worship of Athene of Lindus and also that of Zeus Atabyrius, i.e. the Moloch of Mt. Tabor. After having erected a temple to Zeus Polieus, 'the founder of cities', Phalaris usurped the supreme power with the assistance of his workmen, and ruled from 564 to 549, when he was deposed by the Eumenides *Telemachus*, and an oligarchy of sixty years now began. The cruelty of Phalaris has become proverbial; he is said, for instance, to have sacrificed human victims to Zeus Atabyrius in red-hot bulls of metal. In 488 *Theron*, a descendant of Telemachus, subverted the oligarchy, and extended the dominions of Acragas as far as the N. coast, where he conquered Himera. Allied with his son-in-law Gelon, the tyrant of Syracuse, he defeated the Carthaginians at Himera 480 (p. 313), after which he devoted his attention to the improvement of Acragas. The town stood on a hill descending precipitously on the N. side, and sloping gently towards the coast on the S., bounded by the two rivers *Acragas* (*S. Biagio*) and *Hypsas* (*Drago*). It consisted of two parts: the *Acropolis* to the N., the W. part of which, where the temple of Zeus Polieus stood, contains the modern town (1082 ft.). while the E. part was called the *Rock of Athene* (1104 ft.); and the town proper to the S., by the walls of which the ruined temples now lie. (The W. part of the Acropolis has been sometimes erroneously identified with the Sicilian town of *Camicus*.) The prisoners of war captured in 480 (of whom some of the citizens possessed as many as 500 each) were compelled to excavate the subterranean canals; the temples were also erected at that period, and a large fish-pond constructed. *Thrasydaeus*, the son of Theron (d. B.C. 473), was very inferior to his father, and was soon expelled by the citizens, who established a republican form of government, afterwards perfected by *Empedocles* (d. about 424). The wealth and luxury of the city, which formed the chief emporium of the trade with Carthage, now reached their climax. Citizens like Antisthenes and Gellias (or Tellias) exercised a princely munificence. The population has been stated at 200,000, and even at 800,000, but the latter figure, if not wholly erroneous, must include the slaves and the inhabitants of the municipal territory. The city remained neutral during the war between Athens and Syracuse. The Carthaginians soon after overran the island, and their generals Himilco and Hannibal captured the rich city of Acragas, which was betrayed by its own mercenaries and deserted by its citizens. In 406 Himilco caused the city to be plundered and the works of art to be sent to Carthage. The temples were burned down (traces of the action of fire being still believed to be observable on the temple of Juno). The city was afterwards partly rebuilt, but until the time of Timoleon remained of little importance. That hero sent a

colony thither, and the town again prospered, at one time as an independent state, at another under the Carthaginian supremacy. In the First Punic War the citizens, as the allies of Carthage, were in a position to furnish the Carthaginians with a contingent of 25,000 men, and in 262 the Romans besieged the city. The battle fought without the walls was not decisive, but was so favourable to the Romans, that the Carthaginians were compelled to withdraw their troops to Heraclea. The city was then captured by the Romans, and shortly after retaken by the Carthaginian general Carthalo. In the Second Punic War the Carthaginians maintained themselves longest in this part of Sicily, and Acragas came into the possession of the Romans only through the treachery of the Numidians. Thenceforward the town (*Agrirentum*) was a place of little importance. The Saracens took possession of it in 828, and it became a rival of Palermo, being chiefly colonised by the Berbers. In 1086 the town was taken, and a well-endowed bishopric founded, by Roger I., and St. Gerlando became the first bishop.

The road from the town to the ruins skirts the foot of the Rock of Athene (*Rupe Atenea*, p. 302), and passes the *Hôtel des Temples* (on the right). Straight in front, at the S. E. angle of the ancient city, is the temple of Juno Lacinia (see below); and in the same direction is the *Fonte dei Greci*, the mouth of an antique conduit.  $4\frac{1}{2}$  M. in length, which even yet supplies the town with drinking water. Farther on is a hollow way, forming in antiquity the approach from the river.

We take the road diverging to the right before reaching the *Fonte dei Greci*, to the little Gothic church of *S. Niccola*, built into a more ancient edifice. A fragment of the latter is visible behind the high-altar. The portal of the church has been restored. Adjacent is the so-called *Oratory of Phalaris*, originally a Roman sanctuary and afterwards converted into a Norman chapel. Fine panorama from the front of it. In the adjacent *Panitteri* garden are portions of statues and Corinthian entablatures.

We now proceed to the S. wall of the ancient city, where the temples lay. Here, at the S. E. angle, magnificently situated above a steep precipice, 390 ft. above the sea-level, is the so-called **\*\*Temple of Juno Lacinia**. This name, however, rests merely on a confusion betwixt this temple and the temple of Juno at Croton, for which Zeuxis painted a picture of Helen. The temple is a peripteros-hexastylus with thirty-four columns of the best period of the Doric style (5th cent. B.C.). The columns have twenty flutes, and their height is five times their diameter. Earthquakes have here completed the work of destruction: twenty-five whole pillars only are left standing, while nine half-ones have been re-erected. All have been disintegrated on their S.E. sides by exposure to the Scirocco. In front of the pronaos of the temple are two narrow terraces. To the W. an ancient cistern. — On the S. side part of the old town-wall, consisting of huge masses of rock, is still preserved. In the rock beneath the temple are ancient tombs.

The so-called **\*\*Temple of Concord**, farther to the W., is one of the best-preserved ancient temples in existence, as it was converted in the middle ages into a church of *S. Gregorio delle Rape*

('of the turnips'). The arched openings in the wall of the cella belong to that period. The temple is a peripteros-hexastylus, later than that of Juno Lacinia, but also erected before the decline of the Doric style. Its thirty-four columns with the architrave and frontons are still standing. The right corner of the front pediment, and the incisions for beams are almost all of later origin. Staircases in the corners of the wall of the cella ascend to the summit.

On the left of the road, between this and the next temple, on this side of the white wall, is the entrance to an early Christian catacomb, called *Grotta de' Frangapani*, the centre of which is formed by a circular room with several rows of 'arcosolia' (vaulted tombs in the walls). A second story, lying deeper in the rock, has been made partly accessible. The oldest part of the catacomb appears to date from the 2nd century. It is doubtful whether the numerous tombs cut in the rocks adjoining this catacomb are of Christian origin.

Not far from the Temple of Concord are the ruins of the so-called **\*Temple of Hercules**, a peripteros-hexastylus of thirty-eight columns (surrounded with a wall; the custodian opens the gate). Small fragments of the entablature show that it was a hypæthral temple. The back part of the cella consists of three adjacent rooms. The temple was restored during the Roman period. A statue of Æsculapius, found here, is now in the museum at Palermo. The temple is said to have contained the famous painting of Alcmena by Zeuxis. From it Verres attempted to steal the statue of Hercules by night, but his workmen were driven away by the pious citizens.

Adjoining the temple is the so-called *Porta Aurea*, the town-gate towards the harbour, by which the Romans entered the city in 210. Roads to Porto Empedocle and the Molo lead through this gate.

To the left, outside the *Porta Aurea*, is the so-called **\*Tomb of Theron**, which, like the temple of Castor and Pollux and the *Oratorium* of Phalaris, is of the later Greek, or perhaps of the Roman period. In a house between the Tomb of Theron and the confluence of the Agragas and Hypsas, where the army of the Romans was posted during the siege, are preserved fragments of an edifice which appears to have been a 'templum in antis', perhaps the *Temple of Æsculapius*, containing the celebrated statue of Apollo by Myron, which is generally believed to have once stood here.

To the N. of the *Porta Aurea* lie the ruins of the **\*\*Temple of Zeus**, which was never completed (closed, small fee to custodian). This vast structure, which has been extolled by Polybius and described by Diodorus, was erected in the 5th cent. B.C. It was a pseudo-peripteros-hypæthros with thirty-seven or thirty-eight huge half-columns, seven at each end (perhaps only six at the W. end), and fourteen on each side, each twenty ft. in circumference, with

flutings broad enough to admit of a man standing in each. The flat backs of the columns formed a series of pilasters. The entrance has not been definitely determined, but traces of steps are believed to have been found at the W. end. Within the walls of the cella, although uncertain where, stood the colossal Telamones or Atlantes, one of which has been reconstructed, and measures 25 ft. in height. They are supposed to have been placed either in front of the pilasters, or above them as bearers of the entablature. In the tympanum of the E. side (or according to some authorities, on the metopæ) was represented the contest of the gods with the giants, on the W. side the conquest of Troy. Entire portions of the side-walls have fallen outwardly, and now lie with the same relative disposition of their parts as when erect. The notches and grooves were either for fitting the stones into each other, or for raising them to their places. Down to 1401 a considerable part of the temple was still in existence, but it has been gradually removed, and in recent times was laid under contribution to aid in the construction of the Molo of Girgenti.

Near this temple, to the N. W., M. Cavallari has caused four Doric columns of a temple to be re-erected, which is commonly called that of *Castor and Pollux*, though without sufficient ground. Portions of two distinct temples, however, have been used in the restoration. Fragments of the entablature bear distinct traces of stucco and colouring. It was a peripteros-hexastylus of thirty-four columns. Near it are the substructures of other ancient buildings. Fine view towards the N. from the brink of the so-called *piscina* (see below).

APPROXIMATE DIMENSIONS of the temples in English feet: —

	<i>Ceres</i>	<i>Juno Lac.</i>	<i>Concord</i>	<i>Hercul.</i>	<i>Zeus</i>	<i>Cast. &amp; Pol.</i>	<i>Æscul.</i>
Length incl. steps	90	134	138	241	363	111	—
Breadth . . .	40	64	64½	90	182	51	40
Length of cella	—	91	94	156	302	79	25
Breadth of cella	—	30	30	45	68	18½	—
Height of columns with capitals .	—	21	22½	33	55	21	—
Diameter of co- lumnas . . .	—	4	4½	7	14¾	3¾	—
Intercolumnia .	—	5½	5½	7¾	—	—	—
Height of entabla- ture . . . .	—	—	9½	—	—	—	—

On the other side of the valley, which is said to have once been occupied by the fish-pond (*piscina*) mentioned by Diodor

is a garden containing remains of what is styled the *Temple of Vulcan*, whence a fine view of the temples opposite is obtained. Of the spring of oil mentioned by Pliny no trace has been found. The *Hippodrome* probably lay to the N. of the temple of Vulcan. Remains of the celebrated *Cloacae of Phaeax* still exist in the *Piscina*.

We now inspect the modern town. The loftily-situated *Cathedral* (1082 ft.), on the N. side, begun in the 14th cent., has been so completely modernized, that only a single column on the left side bears any visible trace of the original style (polygonal pillar, with foliage capital). The best part is the unfinished campanile, which commands an admirable view. The interior contains (last altar on the left) a *Madonna* by *Guido Reni*; and in the *Aula Capitolare*, at the end of the left aisle, is a celebrated *Marble Sarcophagus* with representations in relief of the myth of *Hippolytus* (small fee to the sacristan).

On one side *Hippolytus* hunting. On one end *Phædra* pining for love, with her attendants. On the other side the nurse divulges to *Hippolytus* the love of his step-mother. On the fourth side death of *Hippolytus*.

An acoustic peculiarity in the cathedral is noteworthy. A person standing on the steps of the high-altar can distinguish every word spoken on the threshold of the principal W. entrance, though the distance is about 100 ft.

In the *Treasury* are two early mediæval enamelled caskets. The *Cathedral Archives* (entered from the cathedral) contain numerous documents of the Norman period of Sicilian history.

From the cathedral we proceed to the neighbouring church of *S. Maria dei Greci* (closed, custodian  $\frac{1}{2}$  fr.), which contains fragments of the *Temple of Jupiter Polieus* or of *Athene*. It was a peripteros-hexastylus, but its dimensions are unknown. Its remains are the most ancient in Girgenti. The wall of a low passage beside the church has six column-bases built into it.

The *Museum*, under the supervision of Sig. Celi, contains an archaic marble statue of \**Apollo*, a sarcophagus with triglyph-reliefs, found near the sea in 1886, numerous vases, coins, and fragments of marbles. — The *Biblioteca Lucchesiana*, near the cathedral and in the same street, was founded in the 18th cent. by Bishop Lucchesi, afterwards Archbishop of Palermo, and is now the property of the town.

The most interesting mediæval structure is the portal of *San Giorgio*. — Near the *Church del Purgatorio* is the entrance to the old 'Catacombs', or subterranean quarries below the present town.

The *Passeggiata*, below the *Rupe Atenea*, where a band plays three times a week, in the evening in summer, and from 12 to 1 in winter, commands a charming view. In clear weather the island of *Pantellaria* is visible shortly before sunset.

Quitting the town by the *Porta del Ponte*, the E. gate, we ascend past the suppressed Capuchin monastery of *S. Vito* to the \**Rock of Athene* (1151 ft.), or *Rupe Atenea*. It has been supposed

that a temple of Athene once stood at the top, which has evidently been levelled by human agency, but the most recent investigations show this to be very doubtful. According to a local tradition, the depression between the town and the rock was artificially formed by Empedocles to admit of the passage of the N. wind (the 'Tramontana') and thus dispel the malaria. The view in every direction is magnificent, particularly by evening light. The ancient town-wall crossed the Rock of Athene, but no traces of this part of it are preserved. On the E. slope of the rock (689 ft.) are the fragments of a small Greek temple 'in antis', said to have been dedicated to *Ceres and Proserpine*, afterwards converted into the Norman church of *S. Biagio*.

A visit to the *Sulphur Mines* near Girgenti is also interesting. Visitors with letters of introduction are received with great civility.

## 29. From Palermo and Girgenti to Catania.

FROM PALERMO TO CATANIA, 151 M., railway in  $7\frac{1}{2}$ - $10\frac{1}{4}$  hrs.; fares, 27 fr. 50, 19 fr. 25, 12 fr. 40 c. — FROM GIRGENTI TO CATANIA, 114 M., railway in  $7\frac{1}{4}$ - $8\frac{1}{2}$  hrs.; fares, 21 fr. 5, 14 fr. 70, 9 fr. 55 c. — These two lines unite at *S. Caterina-Xirbi*. — A supply of refreshments should be taken, as railway-restaurants are few and far between on this line.

FROM PALERMO TO *S. CATERINA-XIRBI*. — To *Roccapalumba*,  $43\frac{1}{2}$  M., see pp. 294-296. The country is bleak and deserted. 54 M. *Valledolmo*;  $59\frac{1}{2}$  M. *Valllunga*. On the right rises the *Monte Campanaro*.  $62\frac{1}{2}$  M. *Villalba*. The railway here reaches the valley of the *Bilice*, which flows to the S., soon, however, leaving it by a tunnel nearly 4 M. long, through the mountain-range in front. —  $66\frac{1}{2}$  M. *Marianopoli*; the village lies on the hill some distance off. — 73 M. *Mimiani-S. Cataldo*. *S. Cataldo* is a considerable distance from the railway, to the S. 79 M. *S. Caterina-Xirbi*, see p. 304.

FROM GIRGENTI TO *S. CATERINA-XIRBI*. — To *Aragona-Caldare*,  $6\frac{1}{4}$  M., see p. 297. The train passes through several tunnels and traverses a district full of sulphur-mines ('*zolfare*'). To the right frequent views of the sea are obtained. 9 M. *Comitini-Zolfare*; 13 M. *Le Grotte*, perhaps the ancient *Erbessus*, whence the Romans derived their supplies of provisions while besieging Agrigentum in 262. — 14 M. *Racalmuto*, a beautifully situated town with 12,000 inhabitants. —  $19\frac{1}{4}$  M. *Castrofilippo*.

$23\frac{1}{3}$  M. *Canicatti*. The town with 22,000 inhab., is situated on a slight eminence to the S. of the station.

FROM CANICATTI TO LICATA, 31 M., railway in  $2\frac{1}{4}$ - $2\frac{1}{2}$  hrs. (5 fr. 65, 4 fr., 2 fr. 85 c.). —  $2\frac{1}{2}$  M. *Canicatti*, another station, at the town itself (see above); the Mount Calvary near the station commands a beautiful view. 13 M. *Campobello*, a town with 7000 inhab., situated on a hill in a fertile and well-watered district. There are several large sulphur-mines in the vicinity. 19 M. *Favarotta*. 31 M. *Licata*, see p. 306.

$27\frac{1}{2}$  M. *Serradifalco*, a small town from which Domenico lo Faso Pietrasanta, Duca di Serradifalco (d. 1863), the editor of the '*Antichità della Sicilia*', derived his title. — 35 M. *S. Cataldo*;

the village, named after St. Cataldus of Tarentum, with 14,000 inhabitants, is 2 M. to the N. of the station. — Several tunnels.

82½ M. *Caltanissetta* (*Albergo della Ferrovia*, at the station: *Concordia, Italia*, both tolerable, with trattorie; \**Café* near the cathedral), a provincial capital with 30,000 inhabitants, situated on a hill. A band plays in the evening in the piazza in front of the *Cathedral* (S. Michele), which contains a few paintings of the later Sicilian school. At the S. end of the town is the *Giardino Pubblico*, which commands a striking view of the surrounding mountains and valleys, especially towards the E.

About 2 M. to the E. of Caltanissetta lies the monastery of *Badia di S. Spirito*, a fine example of the Norman style, erected by Roger I. About 2 M. farther is a mud-volcano, resembling the *Maccalubi* (p. 297).

At *S. Caterina*, 79 M. from Palermo and 43½ M. from Girgenti, the two lines unite. The station is at *Xirbi*, 3 M. from the miserable little town of *S. Caterina*. The following distances are reckoned from Palermo.

83 M. *Imera*, beyond which the line crosses the *Fiume Salso* (*Himera Meridionalis*). 89 M. *Villarosa*, a pleasant-looking town, with valuable sulphur-mines in the vicinity. The train now enters a mountainous region, and ascends in windings, across viaducts, and through tunnels. It then threads the tortuous ravine between *Calascibetta* (p. 305) and *Castrogiovanni*, affording glimpses of these places high overhead. Parts of the line traverse very unstable ground, and the cuttings had to be provided with strong vaulted roofs.

95½ M. *Castrogiovanni* (*Rail. Restaur.*). An omnibus (fare 1¼ fr.) ascends in 1-1¼ hr. from the station to the town. On the rocks to the left of the entrance lies a Roman altar. *Castrogiovanni* (*Alb. Centrale*, *Via Roma*, tolerable; *Locanda alla Stella*, food good and cheap, rooms dirty), the Arabic *Kasr-Yanni*, a corruption of *Enna*, is charmingly situated on the level summit of a hill (2605 ft.), in the form of a horse-shoe, and open towards the E. Pop. 16,000.

Cicero has described *Enna*, and Livy terms it 'inexpugnabilis'. With this mountain the myths of the most ancient inhabitants were intimately connected, and this was the principal scene of the worship of the *Demeter-Cora* of the aborigines. The fertility of the soil is inferior to what it was in ancient times, when dense forests, brooks, and lakes converted this district into a luxuriant garden, where the hounds, it is said, lost the scent of their game amid the fragrance of the flowers, and the fields yielded a hundred-fold.

*Enna* or *Henna* is said to have been founded by Syracuse in 664 and shared the fortunes of its mother-city. In 402 it fell by treachery into the hands of Dionysius I.; Agathocles also possessed himself of the town; in the First Punic War it was captured by the Carthaginians, and finally was betrayed to the Romans. When the slaves under Ennus had thrown themselves into *Enna* the Romans only regained possession of the place after a fierce struggle. The siege lasted for two years (133-132), and to this day Roman missiles are found at the approach to *Castrogiovanni* where the ascent is most gradual. The besieged were reduced to famine rather than by force of arms. In 837 the Saracens in vain

endeavoured to storm the town, to which the inhabitants of the whole surrounding district had fled for refuge. In 859 Abbas-ibn-Fahdl gained possession of the fortress through treachery, a prisoner having introduced the Arabs into the town by means of a tunnel on the N. side. The booty was enormous. Some of the women were sent as slaves as far as Bagdad. In 1067 the Normans took the town. In the middle ages it was again partly fortified.

The main street ascends through the town to the ruins of the citadel, known as *La Rocca*, a very ancient structure, repaired by King Manfred, with numerous towers, now used as a prison. The \*VIEW from the platform of the highest tower is one of the finest in Sicily, as we stand at the central point of the island (Enna, the 'umbilicus' of Sicily). Towards the E. towers the pyramid of *Ætna*; to the N. run two mountain-chains, ramifications of the *Nebrobian Mts.*; towards the N.N.E. rises *Monte Artesino* (3914 ft.), beyond the hill on which *Calascibetta* lies (1555 ft.). On the E. prolongation of the latter lie *Leonforte* and *Agira*; between the two, more in the background, *Troina* (p. 306). Farther to the E. is *Centuripe*. To the N.N.W., on a precipitous ridge between *Monte Artesino* and the *Madonian Mts.*, are *Petralia Soprana* and *Gangi*. To the N.W. *S. Calogero*, near *Termini*, is visible; to the W. the *Pizzo di Cammarata*; and to the S. the *Heræan Mts.*, *Licata*, and the sea. — A walk round the citadel affords a series of beautiful views. — Not a vestige is now left of the celebrated temples of *Demeter* (*Ceres*) and *Proserpine*. The former is supposed to have stood where *La Rocca* is situated, and the latter on the *Monte Salvo*, near the convent of the *Padri Riformati*.

At the other end of the town is a *Castle*, built by *Frederick II.* of *Arragon*.

The *CATHEDRAL* was founded in 1307; but the octagonal choir is now the only relic of the original building. — The *Biblioteca Comunale* (librarian, *Avvocato Paolo Vetri*) contains some good incunabulæ. — Another fine view is enjoyed from a terrace adjoining the *Convento S. Francesco* in the market-place.

As we continue our journey by railway, we enjoy a beautiful retrospect of the two rocky nests of *Calascibetta* and *Castrogiovanni*. — 102½ M. *Leonforte*, prettily situated on a hill to the left. (Route from *Leonforte* to *Termini*, see p. 296.) The train now enters the valley of the *Dittaino* (*Chrysas*). — 108 M. *Assaro-Valguarnera*, the ancient *Assorus*, a *Sikelian* town. 110½ M. *Raddusa*.

116 M. *Agira*, formerly *S. Filippo d'Argirò*. The town lies on a hill (2132 ft.), about 4½ M. to the N. of the station. It is one of the most ancient of the *Sikelian* cities (*Agyrium*). The historian *Diodorus* gives an account of this his native town, and relates how *Hercules* visited it during his wanderings with *Iolaus* and was worshipped here. It has thus been suggested by *Mover*



that a Phœnician colony existed here at a remote period. Timoleon colonised the town in 339 and built an agora, temple, and handsome theatre, of which no traces remain. St. Philip, whose festival is on 1st May, has superseded Hercules as the tutelary genius of the place. Fine marble is found in the vicinity.

About 8 M. to the E. of Agira, in the valley of the *Gagliano*, lies *Regalbuto*, the commandant of which, Montaner di Sosa, in 1300, lured the French under the Count of Brienne into an ambuscade, so that 300 French knights were captured or slain. High above *Regalbuto* lies *Troina* (3651 ft.), the loftiest of the larger towns of Sicily (11,000 inhab.). This was one of the first towns of which the Normans gained possession in 1062. Here in 1063, Roger de Hauteville, with his heroic wife Giuditta (Judith of Evroult) and 300 warriors, defeated the rebellious inhabitants and 5000 Saracens. The bishopric founded here was transferred to Messina in 1087. In the Matrice S. Maria traces of the ancient Norman structure are distinguishable.

123 M. *Catenanuova-Centuripe*. On the hill to the left, 5 M. from the station, and rising abruptly above the valley of the *Simeto*, is situated *Centuripe*, or, as it was called until recently, *Centorbi* (*Albergo della Pace*, in the piazza, very poor), with 9000 inhabitants. Magnificent view of *Ætna*. In ancient times the situation of *Centuripae* was compared with that of Eryx. During the Roman period this was an important place. In 1233 it was destroyed by Frederick II. on account of its disaffection, and the population removed to Augusta (p. 353). Remains of a few Roman buildings are preserved. Numerous vases, terracottas, coins, and cut stones have been found in the neighbourhood. Antonio Caramano possesses a collection of gems and terracottas. Between the town and station are some sulphur-mines. An introduction to the Sindaco is desirable.

The train still traverses the valley of the *Dittaino* for a short time. A picturesque view is obtained of *Centuripe* on the hill to the left, and of *Ætna* farther on. 125½ M. *Muglia*, 130 M. *Sferro*. A view is now obtained, to the right, of the exuberantly fertile *Piano di Catania*, which begins here. Beyond (133½ M.) *Gerbini* the train crosses the *Simeto*, which receives the *Dittaino* a little to the S. 139½ M. *Motta S. Anastasia*; the town, with a castle on a precipitous basaltic cone, is 1½ M. to the N. 146 M. *Bicocca*, where the line unites with that from Syracuse to Catania (R. 38).

151 M. *Catania*, see p. 340.

#### FROM CASTROGIOVANNI TO CATANIA BY CALTAGIRONE.

From Castrogiovanni to Caltagirone, 30 M. The bridle-path, passing numerous grottoes and caverns, descends to the S. In 2 hrs. the *Lago Pergusa* is reached, the fabled locality whence Pluto carried off Proserpine. Of the shady and lofty trees, the fragrant flowers on the banks of the lake covered with swans, and the 'perpetuum ver' of Ovid not a symptom remains. The lake, with its clear, dark blue water, presents a pleasant appearance in spring only. At other times, like the neighbouring *Stagnicello*, it is a dirty pond, used by the inhabitants for steeping their flax.

From the lake to Piazza a ride of 13 M. Before reaching Piazza we join the carriage-road which leads from *Caltanissetta* (p. 304) by *Pietraperzia* (1463 ft.) and *Barrafranca* to (39 M.) Piazza.

**Piazza Armerina** (*Albergo del Sole*), Sicil. *Chiasza*, is a town with 20,000 inhabitants. We follow the Terranova road towards the S. to *S. Cono*, where the road to Caltagirone diverges to the left.

**Caltagirone** (*\*Albergo Centrale*), regarded as the most civilised provincial town in Sicily (32,400 inhab.). Although 2172 ft. above the sea-level, it is well-built and possesses a fine promenade and market-place, whence a lofty flight of steps ascends to the old castle. The aristocracy of the place is zealous in promoting public education. Pottery is the staple commodity, and the traveller may purchase very characteristic, well-executed figures of Sicilians and Calabrians, in their national costumes. The town commands a magnificent view in every direction.

From Caltagirone diligence to Valsavoia in 9 hrs. (31 M.; see p. 352). On the mountain-range to the right lie the towns of *Grammichele*, *Mineo*, and the ancient *Menae*, founded by Ducetius, and taken by the Saracens in 840, and *Militello*. Near *Favarotta* the road passes the famous *Lacus Palicorum* (*Lago de' Palici*), which is generally 490 ft. in circumference and 13 ft. deep in the middle. In dry seasons it sometimes disappears entirely. Two apertures (*fratres Palici*) in the centre emit carbonic acid gas with such force that the water is forced upwards to a height of 2 ft., and the whole surface is agitated as if boiling. Birds are suffocated in attempting to fly across the lake, and horses and oxen experience difficulty in breathing as soon as they enter the water. The ancients regarded the spot as sacred and the peculiar resort of the gods. The *Dii Palici* were believed to be sons of Zeus and the nymph Thalia. A sumptuous temple was accordingly erected here, to which the pious flocked from all quarters, but every vestige of it has now disappeared. Fugitive slaves found an asylum in this temple. An oath sworn by the *Dii Palici* was deemed peculiarly solemn. At no great distance from this spot Ducetius founded the town of *Palica*, which has also left no trace of its existence. The name, however, may still be recognised in *Palagonia*, a small mediæval town, once the property of the naval hero Roger Loria. Below *Palagonia* the road ascends to the *Fondaco Tre Fontane*; to the right lies *Scordia*, which yields the best oranges in Sicily. The road then proceeds to the left of the *Lago di Lentini*, running parallel with the *Fiume Gurnalunga*, and unites with the road from Catania to Syracuse.

### 30. From Girgenti to Syracuse by Palma, Licata, Terranova, Modica (*Val d'Ispica*), and Palazzolo.

From Girgenti to Syracuse the traveller may either select the coast-route which we are about to describe, or take the train viâ Catania (R. 29) and the steamer which leaves Porto Empedocle once weekly (Sat. afternoon; see p. 281); embarkation or landing 1 fr. — The coast-route is tolerably fatiguing, especially on the first stages, where riding is necessary; it requires  $4\frac{1}{2}$ –5 days: 1st: Palma, 13 M. (or Licata,  $24\frac{1}{2}$  M.); 2nd: Terranova, 28 M. (Vittoria 34 M.); 3rd: Modica, 34 M. (Palazzolo 34 M.); 4th: Palazzolo, 17 M.; 5th: Syracuse, 28 M. — This tour is on the whole unattractive, and is seldom made, so that the practical hints in the following description are open to correction. — Travellers staying at Syracuse may thence visit the most interesting parts of this district (Palazzolo, Val' d'Ispica, etc.) in 3 days, without undertaking the above route.

The road from Girgenti to Palma intersects the valley of the *S. Biagio*, and ascends to the table-land, where, on a height (1217 ft.) to the left, is situated *Favara* (17,000 inhab.), with a picturesque château of the Chiaramonte of the 14th century. On the summit of a hill (1942 ft.) farther to the left rises *Naro* (11,000 inhab.), also possessing a castle of the Chiaramonte family. On the S.W. side of the town are several small catacombs

Christian origin. *Consigliere Riolo* possesses a small collection of Greek and Roman antiquities.

13 M. *Palma di Montechiaro*, an unattractive town with 15,000 inhab., where a halt is seldom made unless for the night.

Beyond *Palma* the road leads through a beautiful valley with gigantic almond-trees (yielding the largest almonds in Sicily), to *Licata*, on the *Fiume Salso*, the ancient *Himera Meridionalis*.

24½ M. *Licata* (*Alb. Imera; Alb. Centrale; La Bella Sicilia*), with 18,000 inhab., occupies the site of the town which, after the destruction of *Gela* by the Mamertines about the year 280, the Tyrant *Phintias* of *Acragas* erected and named after himself. It lies at the base of the hill of *Poggio di S. Angelo*, named *Ἐξνοπος* by the Greeks.

The place was an ancient Phœnician-Carthaginian fortification, garrisoned by the Carthaginians during their war with *Agathocles* in 311, whilst the latter was posted on the opposite side of the river. Here in 256 *Regulus*, before his expedition to Africa, vanquished the Carthaginian fleet in one of the greatest naval battles on record, in which not fewer than 300,000 men were engaged. *Carthalo*, favoured by a storm, destroyed a large fleet of Roman transports on this coast in 249.

*Licata* (*Alicata*), the chief trading town on the S. coast of Sicily, exports sulphur extensively. — Railway from *Licata* to *Canicattì*, see p. 303.

The journey from *Licata* to *Terranova* (17 M.) may also be made by boat, for which about 25 fr. is charged. As far as the château of *Falconara*, a modern residence of *Baron Bordonaro*, wheat-fields are traversed, and the road is bordered with large aloes. High above *Falconara* rises the small town of *Butera* (1319 ft.), which was held by the Saracens from 853 to 1089. The Prince of *Butera* was the chief of the Sicilian grandees. The next cultivated tract is reached near *Terranova*. The plain, the *Campi Geloï* of *Virgil*, is chiefly planted with cotton. The height on the right immediately before *Terranova* is reached (*Capo Soprano*) was the ancient *Necropolis*, where numerous vases have recently been found.

41½ M. *Terranova* (*Casa Mobigliata* kept by *Luigi La Mantia*, *Strada Marina*, near the *Piazza del Duomo*; near it, a *Restaurant*, the tariff of which is to be seen at the *Casa Mobigliata*), a seaport with 17,000 inhab., founded by the Emp. *Frederick II.*, and situated on a hill, is intersected by the long *Corso* from W. to E. It contains little to interest the traveller. *Sign. Carlo Navarra* possesses a collection of fine ancient vases found in the neighbourhood, to which he kindly admits visitors.

In and near *Terranova* are the remains of *Gela*, where the dramatist *Æschylus* died, B.C. 456.

*Gela*, founded in 689 by a Dorian colony under *Antiphemus* of *Rhodes* and *Entimus* of *Crete*, so rapidly attained to prosperity that in 582 it was itself in a position to send forth a colony to found *Acragas*. After a period of aristocratic government, *Hippocrates* obtained the supreme power. Under his rule *Gela* rose to the zenith of its prosperity (498-491). His successor *Gelon* transferred the seat of government of the *Deinomenides* to *Syracuse*, carrying with him one-half of the population

of Gela. The remainder he left under the rule of his brother Hiero. In 406 Gela was captured and destroyed by the Carthaginians under Hamilcar. The description given by Diodorus (xiii.) proves that the town lay to the E. of the river Gela, on the same site as the modern Terranova. The remains of a *Doric Temple* are still standing about  $\frac{1}{2}$  M. to the E. of the town (Piazza del Molino a Vento); and the river is 300 paces beyond them. This is popularly supposed to have been the temple of Apollo, whose celebrated statue was sent by Hamilcar to Tyre, where it was found by Alexander the Great. Timoleon re-erected the town and peopled it with colonists. Agathocles subsequently caused 5000 of the inhabitants to be put to the sword, and the Mamertines destroyed the town about B.C. 282. Since that period it has disappeared from the pages of history.

Between Terranova and Vittoria (mule 5 fr., besides food for the attendant) we cross the rivers *Gela* and *Durillo*.

58 M. *Vittoria* (*Albergo di Michele Santonocito*, with trattoria; *Locanda dell' Unione*), a town with about 20,000 inhabitants.

The archæologist is recommended to take the route from Vittoria to Modica by *Scoglitti*, the port of Vittoria, passing the site of the ancient Camarina (19 M.). Camarina was founded by Syracuse in 599, and destroyed in 553 for attempting to assert its independence, but was re-erected by Hippocrates of Gela in 492 after the battle of the Helorus (Tellaro or Abisso). Gelon again depopulated the town in 484 and transplanted its inhabitants to Syracuse, but it was colonised a second time by Gela in 461. In 406 Dionysius on his retreat compelled the inhabitants to follow him, and the town was destroyed by the Carthaginians. In 339 it was re-colonised by Timoleon, but soon afterwards fell into the hands of the Romans. In A.D. 853 it was entirely destroyed by Abbâs-ibn-Fahdl. Camarina was about 5 M. in circumference, and lay to the E. of the river *Camarana* (ancient *Hipparis*), at the point where the chapel of the *Madonna di Camarana* now stands on a sandhill, 100 ft. in height.

From Camarina we proceed to ( $5\frac{1}{2}$  M.) *S. Croce* (poor inn), and (11 M.) *Scicli* (*Loc. del Carmine*; *Loc. de' Carceri*), a town with 12,000 inhabitants. From Scicli to Modica diligence daily, 1 fr.; from Modica to Noto, see p. 310.

From Vittoria to Modica (and beyond it) diligence daily, except Sundays, fare 5 fr. 40 c. (carriage 17-20 fr.).

62 M. *Comiso*, a miserable country-town with 18,000 inhabitants. The famous fountain of Diana, the water of which refused to mingle with wine when drawn by women of impure character, was situated here. Beyond Comiso the road ascends. Descending to the valley, we perceive on the left —

75 M. *Ragusa*, a country-town with 31,000 inhab., most romantically situated, probably the ancient *Hybla Heraea*. It consists of Ragusa Superiore and Inferiore, each possessing its own administration, post-office, etc. The whole of the environs belong to Baron Arezzo di Donnafugata, who possesses a cotton-factory here. The neighbouring rocks contain numerous grottoes. Count Bernardo Cabrera (d. 1423), an adventurer who boldly attempted to possess himself of the crown of Sicily, is interred in the church of the Capuchins.

84 $\frac{1}{2}$  M. *Modica* (*\*Locanda Bella Italia*, with trattoria, R. 1 $\frac{1}{2}$  fr.; *Locanda of Maestro Giorgio*, near the Sotto-Prefettura; *Locanda Nuova*, etc.), with 41,300 inhab., the capital of the ancient county of that name, lies in a rocky valley, consisting of two ravines which unite in the town. The height between the val-

leys affords a survey of the three arms of the town, which itself contains nothing worthy of mention.

From Modica the high-road continues to (11 M.) *Spaccaformo*. Riders may select the route through the *Val d'Ispica*. The road to *Spaccaformo* is quitted beyond the road which descends to *Scicli*, and we proceed to the left by a very rough road to the (6 M.) interesting and picturesque \**Val* or *Cava d'Ispica*, a rocky ravine 6 M. in length, in the limestone rock of which subterranean dwellings and tombs have been discovered.

Sicily contains an extraordinarily large number of rock-tombs, often wrongly named *Dileri*. Tombs of this kind have been found on the W. side of the island at *Caltabelotta*, *Siculiana*, and *Raffadale*, and on the S.E. around *Monte Lauro*; also to the N. of *Syracuse* as far as a point beyond *Cape S. Croce*, and at *Maletto* and *Bronte* to the W. of *Ætna*. They may perhaps be attributed to the *Sicanians*. The grottoes of the *Val d'Ispica* are the most numerous and present the greatest variety. Some of them were used as habitations at a later date. They either consist of different stories, connected in the interior by circular apertures, or of single chambers, the entrances to which in the rock are almost invariably at least the height of a man above the ground. Rings hewn in stone which are seen here probably served some purpose of domestic economy. As most of the grottoes still contain graves, it is probable that this formed the *Necropolis* of an ancient town, which lay upon the neighbouring plateau. Others believe that the caverns are the relics of a very ancient town of rock-dwellers. Numerous inscriptions prove that they were used as a burial-place by the Christians in the 4th century. The most celebrated of the grottoes are the so-called *Castello d'Ispica*, the *Spelonca Grossa*, the *Grotta del Corvo*, the *Grotta del Vento*, etc.

*Spaccaformo* lies at the S.E. end of the *Val d'Ispica*. The high-road now turns to the N.E. — 15 M. *Rosolini*, possibly on the site of the *Syracusan* colony of *Casmenae*, founded B. C. 644.

24 M. *Noto* (*Vittoria*, with a good *trattoria*; *Aquila d'Oro*, opposite the Dominican monastery, to the right), a pleasant and thriving town with 18,300 inhab., contains handsome palaces of the provincial aristocracy. The present town was founded in 1703, 5 M. from the site of an earlier one, which was destroyed by an earthquake in 1693. Of the older *Noto* the ruins are still visible.

About 4 M. to the S. of *Noto*, between the rivers *Falconara* (*Asinarus*) and *Tellaro* (*Helorus*), stands *La Pizzuta*, a fragment of a Greek column, about 30 ft. in height. It is said to be a remnant of the monument erected by the *Syracusans* in the bed of the *Asinarus* after the sanguinary defeat of the *Athenians* under *Nicias* (Sept., 413).

An excursion may be made from *Noto* by a carriage-road to (15 M.) *Pacchino*, and the rugged promontory of *Passero* (*Pachynum*), with its islands, harbours (*Porto d'Ulisse*, *Porto Palo*), tunny-fisheries (tonnare), and the remains of the ancient city of *Helorus* on the left bank of the river, now called *Stampaci*. In ancient times the *Via Helorina* led from *Helorus* to *Syracuse*.

FROM NOTO TO SYRACUSE, 19½ M., railway in 1 hr.; fares, 3 fr. 55, 2 fr. 50, 1 fr. 60 c. — The train passes (3 M.) *Avola* (13,000 inhab.), where almond-trees and the sugar-cane flourish, skirts the plain of the coast, and crosses the (9 M.) river *Cassibile* (ancient *Cacyparis*), on the banks of which *Demosthenes* and 6000 *Athenians* sustained a defeat in 413.

19½ M. *Syracuse*, see p. 354.

About  $18\frac{1}{2}$  M. to the N. of Modica, as far to the N.W. of Noto, and  $26\frac{1}{2}$  M. to the W. of Syracuse, and connected with all three by high-roads, lies —

**Palazzolo Acreide.** — ALBERGO D'ITALIA, Via Garibaldi 80, with trattoria, small but clean; LOCANDA CENTRALE, kept by the post-master, larger but not so comfortable. — The *Guardia dell' Antichità* lives at the W. end of the town.

*Palazzolo Acreide*, the *Acrae* of the Greeks (Arabic *el-Akrât*, afterwards *Placeolum*, the *Balensul* of Edrisi), is one of the most interesting towns of Sicily. It has 11,000 inhabitants. *Acrae* was founded by the Syracusans in B.C. 664, and formed part of their territory until Syracuse itself was conquered by Marcellus. The town apparently escaped destruction down to the time of the Saracenic wars.

The Acropolis and the older part of the town lay on the hill which rises above the modern town, and were accessible from the E. only. The top affords a fine view in every direction. The approach from the E. was protected by *latomiæ*. Tombs of all periods have been discovered here, some being of Greek origin with reliefs, others of the early Christian period. Several slabs of stone, with Greek inscriptions, have recently been excavated. We may also visit the so-called *Tempio Feraie*, some water-conduits, and a small *Theatre*, looking to the N., whence the small town of *Buscemi* is visible on a hill above a deep ravine. The theatre is of late Greek origin, and contains twelve tiers of seats for 600 spectators. Adjacent to it is the *Odeon*, or, according to others, a bath-establishment. To the S. of the Acropolis rises the *Monte Pineta*, with numerous mortuary chambers (p. 310). — In the *Contrada dei Santicelli*, a valley  $1\frac{1}{2}$  M. to the S. of *Pineta*, are the curious bas-reliefs, unfortunately mutilated, of the '*Santoni*'. They appear to have pertained to a burial-place, and on most of them the figure of a goddess (supposed to be *Cybele*) and beside her *Hermes* may be distinguished. Not far from this spot is an extensive burial-ground, the *Acrocoro della Torre*, where some hundreds of sarcophagi have been opened. Many of them contained well preserved skulls. From E. to W. the skeletons of women were found to have been interred, from N. to S. those of men. — The collection of ancient vases, etc., of Baron Judica (*Palazzo Judica*; previous application desirable), who made the excavations on the Acropolis, is in a deplorably neglected condition, and, like that of the *Curé Bonelli*, is interesting to the scientific only.

From Palazzolo to Syracuse,  $26\frac{1}{2}$  M., diligence every morning, in about 6 hrs., viâ *Floridia*. (Another good road leads by *Canicattini*.) A little beyond *Monte Grosse*, the first post-station, Syracuse becomes visible in the distance. The towns to the left are *Cassaro* and *Ferla*. Farther to the N. is *Sortino*, on an eminence. The road leads through the small town of *S. Paolo*, and then through *Floridia*, a town with 9000 inhab., in the midst of corn-

vineyards, and olive-groves. Florida is about  $7\frac{1}{2}$  M. from Syracuse. On a hill to the left, about half-way, is the village of *Belvedere* (p. 364). — *Syracuse*, see p. 354.

Near Florida is the CAVA DI SPAMPINATO (or *Culatrello*), a highly romantic gorge, through which the Athenians forced their way on their retreat to the 'Akræon Lepas' (Acræan Rock) in B. C. 413. At the rock, however, which was occupied by the Syracusans, they were repulsed (comp. p. 366). A visit to the pass takes 5 hrs. (guide necessary; donkeys at Florida).

### 31. From Palermo to Messina by the Coast.

172 M. RAILWAY to Cerda, 28 M., in  $1\frac{1}{4}$ - $1\frac{3}{4}$  hr.; thence by DILIGENCE (*Vettura Corriera*) daily in 31 hrs. to Messina (in the reverse direction in 36 hrs.). The hours of departure vary, being sometimes in the morning and sometimes in the evening. The longest halt on the way is not half-an-hour. From Cerda to *Cefalù* 3 hrs.; from *Cefalù* to *Castel Tusa*  $3\frac{1}{4}$  hrs.; from *Castel Tusa* to *S. Stefano* 2 hrs. 35 min. (in the reverse direction 1 hr. 10 min.); from *S. Stefano* to *S. Agata*  $3\frac{3}{4}$  hrs.; from *S. Agata* to *Gioiosa*  $4\frac{1}{4}$  hrs. (in the reverse direction 3 hr. 55 min.); from *Gioiosa* to *Patti* 1 hr. 50 min. (reverse, 1 hr. 20 min.); from *Patti* to *Barcellona* 4 hrs. 25 min. (reverse, 4 hrs. 55 min.); from *Barcellona* to *Archè*, the station for *Milazzo*, 1 hr. 5 min. (reverse, 55 min.); from *Archè* to *Gesso* 2 hrs. 25 min. (reverse, 2 hrs. 50 min.); from *Gesso* to *Messina*  $1\frac{3}{4}$  hr. (reverse,  $2\frac{1}{2}$  hrs.). — This route is one of the most beautiful in Sicily, but travelling so far by diligence is fatiguing.

STEAMERS between Palermo and Messina three times a week: *Società Florio-Rubattino* twice direct in 13 hrs., starting from Palermo on Wednesdays and Fridays at 5 p.m., and arriving at Messina on Thursdays and Saturdays at 6 a.m. (from Messina on Mon. 6 p.m., and Sat. 5 p.m., arrival at Palermo on Tues. and Sun. at 6 a.m.); and once indirectly, leaving Palermo on Fridays at 6 a.m., reaching *Cefalù* at 9.40 and leaving at 10.30, leaving *S. Stefano* at 12.10 p.m., *Capo d'Orlando* at 4, *Patti* at 6.20, and reaching *Milazzo* at 9.30; leaving *Milazzo* again on Saturdays at 4 a.m., and reaching *Messina* at 7.20 a.m. (From *Messina* on Wed. at 5 a.m., reaching *Milazzo* at 8.20; from *Milazzo* at 9.20, reaching *Patti* at 11.20; from *Patti* at noon, reaching *Capo d'Orlando* at 1.50 p.m., *S. Stefano* at 6, *Cefalù* at 7.40, and *Palermo* at midnight.)

The indirect steamboat voyage may be combined with the diligence journey so as to allow time to see *Cefalù* and *Milazzo*. The first and last parts of the route may also be accomplished by carriage.

From Palermo to *Cerda*, see pp. 294-296. The first part of the route from *Cerda* to *Cefalù* is bleak and treeless, and, as its appearance indicates, is rendered unhealthy by malaria. The road crosses the valley of the *Fiume Torto*, and soon reaches *Bonfornello*, two solitary farm-houses.

The houses on the left stand on the ruins of a Doric temple which has not yet been excavated. On the height to the right lay *Himera*, the westernmost town of the Greeks on the N. coast of Sicily, the birthplace (about 630) of Stesichorus, originally called *Tisias*, the perfecter of the Greek chorus, who is said to have protected his native town against the tyranny of Phalaris. If we ascend the abrupt hill, overgrown with sumach, we reach a table-land which gradually slopes downward from the small town

*La Signora*. To the E. flows the *Himera Septentrionalis*, or

*Fiume Grande*; on the W. a small valley, in which tombs have been discovered, separates the town from the plateau. To the N. the hills descend precipitously to the plain of the coast; on this side the town was defended by massive walls.

Himera was founded by Zancleans in 648. One of the greatest battles ever fought by the Greeks took place on behalf of the citizens in 480, when Gelon and Theron surprised Hamilcar, the Carthaginian, while he was besieging the town, and annihilated his army. He himself is said to have sought a voluntary death in the sacrificial fire, in order to appease the wrath of the gods. The battle was probably earlier than that of Salamis, though Greek historians have stated that both were fought on the same day. In 409 Hannibal, son of Gisgon and grandson of Hamilcar, captured the town and razed it to the ground, after most of the inhabitants had abandoned it by night, and since that period no attempt has been made to re-erect it.

The *Fiume Grande*, with the *Fiume Salso* (p. 296), bisects the island, and has frequently formed a political frontier (under the Romans and under Frederick II.). Beyond the *Fiume Grande* the straight and monotonous road traverses a malarious district, in which it is dangerous to indulge in sleep. To the right are obtained beautiful glimpses of the fissured valleys of the *Madonian Mts.* near *Roccella*. Farther up in the valley traversed by the *Fiume* lies *Collesano*, a town which possesses remnants of walls and buildings of an unknown period. Above the mountains enclosing the valley tower the *Monte S. Salvatore* (6266 ft.) and the *Pizzo Antenna* (6480 ft.), the highest peaks of the *Nebrode*. Below *Lascari* and *Gratteri*, and lastly below *Gibilmanna*, i.e. the 'manna-mountain', the road leads through a beautiful, cultivated district to Cefalù. In the vicinity considerable quantities of manna are obtained from the exudations of the manna-tree (*Fraxinus ornus*).

22½ M. (from Cerdà) **Cefalù** (*Albergo d'Italia*, dirty, with trattoria, in the Piazza del Duomo; Luigi Pinterero is a good guide), the ancient *Cephalædium*, a thriving but dirty town, infested by beggars, with 14,200 inhab., who are engaged in trading, seafaring, and the sardine fishery, lies at the base of a barren and precipitous promontory on which the ancient town stood. The limestone rock, composed almost entirely of fossils, which towers above the town, bears the fragments of a mediæval *Castle* and the remains of a polygonal structure. To the latter a vault was added during the Roman period, and it was afterwards converted into a Christian place of worship. The summit, on which there are remains of a Norman castle, commands a magnificent survey of the N. coast and the lofty mountains as far as Palermo.

*Cephalædium* is mentioned in history for the first time in 397 in connection with the wars between Dionysius I. and Carthage, and occasionally during the Roman period. In 837 the Arabs besieged it unsuccessfully, but captured it in 868. In 1129 when King Roger was returning from Naples, and his vessel was in danger of shipwreck, he is said to have vowed to erect a church to Christ and the Apostles on the spot where he should be permitted to land. The vessel was driven ashore at Cefalù, and he accordingly began to build a handsome cathedral here.



The charter of foundation, dating from 1145, and still preserved in the episcopal archives, contains, however, no allusion to the above story.

The \**Cathedral*, a noble monument of Norman architecture, lies to the W. at the foot of the promontory, and around it the modern town has sprung up. The façade rests upon gigantic blocks of hewn stone, which probably formed part of an earlier building. Two imposing towers of four stories, connected by a colonnade, flank the façade, recalling the huge towers of St. Etienne at Caen erected by William the Conqueror. The walls of the colonnade were covered with mosaics, now destroyed, in memory of King Roger and of his successors who continued the building. The W. entrance is coeval with the foundation. The portal is of unique construction. The apses are decorated externally, but the outside is otherwise plain.

The church, built in the form of a Latin cross, possesses a nave, two aisles, and three apses. Nave double the width of the aisles. Length 243. width 92 ft. The pointed vaulting of the nave and aisles is supported by fifteen columns of granite and one of cipollino. The \**Mosaics* in the tribune are the most ancient and perfect in Sicily, and most resemble those preserved in the monasteries on Mt. Athos. The beautifully executed figure of the Saviour was completed in 1148. A number of other figures, Mary with four archangels, prophets and saints, appear from their selection to have been the work of Greek artists. In the transepts once stood two of the sarcophagi of porphyry which are now in the cathedral of Palermo. and contain the relics of the emperors Henry VI. and Frederick II.

The fine \**Cloisters* adjoining the church resemble those at Monreale, but are not so well preserved.

The heirs of the late Baron Mandralisca possess a small collection of antiquities here, including almost all the objects of interest found in the island of Lipari (p. 327).

32 M. *Finale*, on the *Fiume di Pollina*, the ancient *Monalus*. The loftily situated little town of *Pollina*, 3 M. inland, is supposed to be the ancient *Apollonia*, which Timoleon delivered from its tyrant Leptines.

40 M. *Castel di Tusa*. Near it, on an eminence to the E., lay *Halaesa* or *Alaesa*, founded in 403 by the tyrant Archonides of Herbita. The town was an important place under the Romans; its ruins are 2 M. in circumference. It is skirted by the *Alesus*, now *Fiume di Pettineo*. The road crosses this river, and then the *Fiume Reitano*, in the valley of which, 9 M. inland, lies the town of *Mistretta* (12,000 inhab.), the ancient *Amestratus*, a place which has rapidly improved since 1860.

55½ M. *S. Stefano di Camastra* (Locanda Marinaro, Strada Vittoria 2, tolerable), with 5000 inhab., stands on an eminence by the sea. From the W. side of the town there is a fine view of the environs, the sea, and the valley below. Cheese made from sheep's milk (*cacio cavallo*) and wool are the staple products.

Between S. Stefano and S. Agata lies the *Bosco di Caronia*, the largest forest in Sicily. The road crosses numerous brooks, and is bordered by the myrtle, the mastix, and the cistus-rose. It passes the harbour of *Caronia* (6 M. from S. Stefano), the

*Calacte* ('beautiful shore'), founded by Ducetius in 440, and then crosses the *Fiumara of S. Fratello*, or *Furiano*, which flows through the midst of a perfect grove of oleanders.

The town of *S. Fratello* (7700 inhab.),  $4\frac{1}{2}$  M. inland, is one of the Lombard colonies which accompanied Adelaide of Monferrat, wife of Roger I., to Sicily. Others established themselves at Piazza, Nicosia, Aidone, Randazzo, Sperlinga, Capizzi, Maniace, etc. The Lombard dialect is still spoken at *S. Fratello*, Piazza, Nicosia, and Aidone. Near *S. Fratello* is the grotto of *San Teodoro*, containing many fossil bones of different species of mammalia.

Farther on is *Acqua Dolce*, 11 M. from Caronia.

75 M. *S. Agata* is a small town with a tolerable inn (*Strada dei Medici*, No. 45). The road crosses the beds of numerous torrents, in the first of which, the *Rosamarina*, bordered by oleanders, are the fragments of a Roman bridge. To the right lies *S. Marco*, probably the ancient *Aluntium*, whence it is also called *S. Marco di Alunzio*. The ruins of a mediæval palace in the *Fiumara Zapulla* are next passed. Between the mouth of this torrent and *Capo d'Orlando* was fought, 4th July, 1299, the great naval battle in which Frederick II. was defeated by the united fleets of Catalonia and Anjou under Roger Loria. On the height to the right, facing us, we observe the small town of *Naso*, where the silk-culture is extensively carried on. The whole district resembles a luxuriant orchard. As soon, however, as we pass —

$84\frac{1}{2}$  M. *Capo d'Orlando*, the extreme rocky point (305 ft.) of which lies to the left of the road, the appearance of the country is changed, and the mountains now rise abruptly from the sea. *Capo d'Orlando* is 94 M. from Palermo, which is visible from the end of the promontory in clear weather. The broad *Fiumara of Naso* and the picturesque *Fiumara of Brolo*, with the small town of that name, are next reached; then *Piraino*. The traveller may proceed direct hence by *Sorrentini* to Patti, and thus considerably shorten his journey. A high mountain must, however, be traversed (2608 ft.), while the coast-route by *Capo Calavà* is remarkably picturesque.

The road ascends from a valley to (94 M.) *Gioiosa* (Sicil. *Giujusa*; 5000 inhab.), winds at a great height above the sea round the abrupt granite promontory of *Capo Calavà*, which it penetrates by a short tunnel, and descends to the Marina of Patti, whence it again ascends through an avenue of pepper-trees.

100 M. *Patti* (*Locanda of Antonino Arrigo*, a small inn to the left of the road; *Locanda Nuova*, inferior), an episcopal residence with 9400 inhab., and large monasteries, is unhealthy, notwithstanding its fine situation on the hill. In the modernised Cathedral is interred Adelasia, mother of King Roger, and widow of Count Roger and of King Baldwin of Jerusalem. The wealthiest family in this district is that of the barons of Sciacca, who possess a beautiful château on the *Scala*, 3 M. to the N. of Patti. To the same family belong the environs of Tyndaris.

About 6 M. from Patti, the road to Milazzo begins to ascend. The promontory to the left with the *Pizzo di Mongid (Monte Giove)* was once the site of the town of Tyndaris (road-side inn, closed in winter).

*Tyndaris*, one of the latest Greek colonies in Sicily, was founded in 896 by Dionysius I. with Locrians and Peloponnesian Messenians. It soon rose to prosperity, at an early period became allied to Timoleon, and remained faithful to the Romans during the Punic wars. It was therefore favoured by the Romans, and attained to great power and wealth. During the Christian period it became the seat of a bishop. The exact date of its destruction is unknown. Before the time of Pliny a small part of the town was precipitated into the sea by a landslip.

The *Capo Tindaro*, rising 918 ft. above the sea, consists of granite, gneiss, and above these a stratum of limestone. The summit is occupied by the church of the *Madonna Nera*. The course of the old town-walls can still be traced. Remains of a theatre and two mosaic pavements have been preserved. The internal diameter of the theatre is 212 ft., orchestra 77 ft.; the *cavea* is divided into nine *cunei*, and contains twenty-seven tiers of seats. Several statues of Roman workmanship found here are now in the museum of Palermo. (Key kept by the custodian of the antiquities.)

Below the extremity of Capo Tindaro is the *Stalactite Grotto of Fata Donnavilla*, popularly supposed to be haunted by a fairy who kidnaps brides on their wedding-night, and to be identical with the Fata (fairy) Morgana. The curious may reach the entrance by being lowered over the cliff with ropes.

The fatigue of ascending the promontory is amply repaid by the magnificent view it affords of the sea, Milazzo, the Lipari Islands, the Neptunian Mts., and the *Pizzo di Tripi* with its ruins; then, on the other side of a deep 'flumara', *Novara*, on the slope of the conical *Rocca di Novara*, where *Abacaenum* also once lay; and lastly *Ætna*.

The road then descends to the bay of *Olivieri*, between Tyndaris and Milazzo. The fertile plain is traversed by a number of torrents which frequently prove very destructive. The largest of these are the *Olivieri*, *Arangia*, *Crancotta*, *Salica*, and *degl' Aranci*, on which last are situated the sulphureous and chalybeate baths of *Termini di Castro* (well fitted up). We next reach the wealthy towns of *Barcellona* (with sulphur-baths, much frequented from May to September, when omnibuses run daily to and from Messina, with the aid of which Milazzo and Tyndaris may be visited) and *Pozzo di Gotto*. It was perhaps, in this neighbourhood that Hiero of Syracuse defeated the Mamertines in 269, but the Longanus, on which the battle took place, is supposed by some authorities to be a river to the E. of Mylæ. The road crosses the flumare *Cantone*, *Landro*, and *S. Lucia*. It then divides, the branch to the right leading direct to Messina, and that to the left through the vast vineyards of the Neapolitan ex-minister Cassisi

to Milazzo. The Emp. Frederick II. once possessed an extensive park for game here.

125 M. **Milazzo** (*Locanda Villa Nuova*, tolerable; *Albergo & Trattoria Stella d'Italia*, both in the main street), the ancient *Mylae*, a town with 13,000 inhab., possesses a good harbour. The pinnacles of the *Castle*, erected by Charles V., restored in the 17th cent., and now a prison, command a charming \*View. (Visitors apply to a sergeant to the right of the entrance.)

*Mylae* was founded before B.C. 716 by colonists from Messina-Zancle, and remained subject to the Messenians, until conquered by the Athenians in 427. In 394 the citizens of Naxos and Catania, who had been banished by Dionysius, occupied *Mylae* for a short time, but were soon expelled by the Messenians. Here in 260 Duilius gained for the Romans their first naval victory, having by means of his boarding-bridges assimilated the naval battle to a conflict on land. No ancient remains have been discovered here, as in the middle ages Milazzo was frequently altered and repeatedly besieged. The castle sustained sieges from the Duc de Vivonne in 1675 and during the Spanish war of succession. On 20th July, 1860, Garibaldi drove the Neapolitan general Bosco back into the castle, and compelled him to capitulate on condition of being allowed a free retreat.

A drive (2 fr.) as far as the lighthouse on the well-cultivated promontory, commanding beautiful glimpses, through the foliage, of the sea on both sides, is recommended. The lighthouse commands a fine view. Extensive tunny-fisheries. — Boat with two rowers from the tonnara to Tyndaris in 2-2½ hrs., 10-12 fr.; to Capo Orlando in 4 hrs., 20 fr.

FROM MILAZZO TO MESSINA, 28 M. The road traverses the plain of the coast to *Spadafora*. In the bay to the left the fleet of Sextus Pompeius was annihilated by Agrippa. On the heights to the right are *S. Pietro* (Sicil. Sampieri), *Monforte*, and among the higher mountains, on a summit surrounded by precipitous cliffs, the small town of *Rametta*, in which the Christians maintained themselves down to 965. From *Spadafora* the road ascends to *Divieto*, *Bavuso* (Sicil. Bauso), and *Gesso*, where the Saracens remained until a late period. The luxuriant fertility of the fields soon diminishes, and we reach the zone of the heath and grass which clothe the precipitous slopes of the Neptunian Mts. Beautiful retrospect. The summit, the so-called \**Telegrafo*, or *Colle di San Rizzo* (1722 ft.), commands a view of the strait of Messina: to the left is the *Faro*, opposite to it *Scilla* in Calabria, then on a projecting angle *S. Giovanni*, numerous villages, and farther to the right *Reggio*. The forests of the lofty *Aspromonte* occupy the extremity of the Calabrian peninsula. In front of the spectator extends the sickle (Zancle) shaped harbour of Messina; the road descends to a profound and sinuous ravine. (The *Abbadiazza*, see p. 326.)

145 M. (from Cerda) **Messina**, see p. 318.

## 32. Messina.

**Arrival by Sea.** Passengers are landed in small boats (tariff 1 fr., with or without luggage) at the *Scala di Marmo*, in front of the *Palazzo Municipale* (Pl. F, 3). Luggage is slightly scrutinised at the dogana by officers of the municipal customs. Porter for ordinary luggage from the Dogana to a hotel, 1 fr.

**Hotels.** \* *LA VITTORIA* (Pl. a; F, 3, 4), *Strada Garibaldi* 66, near the harbour, R. from 2½, L. and A. 1½, B. 1½, D. 5 fr., pension 12 fr. per day, omnibus to meet the express trains; *HÔTEL BELLEVUE*, *Via Garibaldi* 146, opposite the Theatre (Pl. 20; E, 3), R. from 2, B. 1, D. 4, pens. 8 fr.; *ALB. TRINACRIA*, *Via Garibaldi* 102, R. 2-5, B. 1, lunch 2, D. 3½, pens. 7-10 fr. — *ALBERGO DI VENEZIA* (Pl. b; E, 3), *Strada della Neve* 7 and 11 (with dépendance, *Hôtel de Genève*), second class (advisable to ask charges).

**Restaurants.** *Café de Strasbourg*, near the post-office; *Café Nuovo*, on the groundfloor of the Teatro Vittorio Emanuele; *Venezia*, see above. — *Cafés.* *Café Nuovo*, see above; *Duillo*, *Via Garibaldi*; *Aventure*, *Peloro*, both in the Corso Cavour, Largo dell' Annunziata; *Paletro*, *Via Garibaldi*, not far from the Vittoria (coffee 15, 'mezza granita' 15, 'gelato' 25 c.). The *Chalet*, on the coast, is a favourite resort in fine weather (music thrice a week). — Beer at the *Birreria Svizzera*, *Via Garibaldi* 219, 40 c. per bottle, 25 c. per half-bottle, Vienna beer 1 fr. or 50 c. (A German skittle-club is established in the garden here. — Clubs with reading, billiard, and other rooms are the *Casino della Borsa* and the *Gabinetto di Lettura*, both in the Teatro Vittorio Emanuele. Introduction by a member necessary in each case.)

Omnibuses traverse the town by the long streets running N. and S., and also ply to the station; fare 20 c., half trip 15 c.

Cab Tariff.	One horse		Two horses	
	single	return	single	return
Drive in the town, incl. quay . . . . .	— 50	85	1 —	1.50
To the station . . . . .	— 70	1 —	1.50	2 —
To the station at night . . . . .	1.30	2 —	2.30	3 —
To the Campo Santo . . . . .	1. —	1.80	1.50	2 —
To the Torre di Faro . . . . .	5. —	6.50	6.50	10 —
First hour . . . . .	1.80	—	2.50	—
Each additional hour . . . . .	1.10	—	1.80	—

**Donkeys** for hire opposite the Ospedale Civile (Pl. 14), in the prolongation of the Corso Cavour, per day 5, half-day 3 fr.

**Post and Telegraph Office** (Pl. F, 3), in the Palazzo del Municipio (open 8-6).

**Baths.** *Sea Baths* near the quay, well fitted up, ½ fr. — *Mineral Baths* (sulphur), Largo del Purgatorio 6, first floor, Corso Vitt. Emanuele 52. — *Warm, Vapour*, and other baths, at the hydropathic establishment, Pal. Brunaccini, Corso Cavour, managed by Dr. Genovese.

**Theatre.** *Teatro Vittorio Emanuele* (Pl. 20), subsidised by some of the richer citizens, good performances; 'platea' 2 fr. 70, 'posti distinti' 4 fr. 50 c. — *Teatro della Munizione*, etc.

**Railway** to Catania, Syracuse, Girgenti, and Palermo, see RR. 34, 29, 27, 38.

**Steamboat-Offices.** *Messageries Maritimes*, Corso Vitt. Emanuele 98; *Società Florio-Rubattino*, Corso 132, opposite the Sanità. — To Reggio, see p. 326.

**American Consul:** Mr. J. J. Wallace — **British Vice-Consul.** Mr. Rainford, *Strada della Rovere* 17.

**English Church**, *Via Seconda del Gran Priorato* 11; service at 11.30 a.m.; chaplain, Rev. J. J. Varnier. — *Italian Protestant Service* in the Waldensian church, 10.30. a.m.

**Money-Changeers**, *Fratelli Grosso*, *Strada Garibaldi* 74 (also dealers in old coins, bronzes, etc.).

**Photographs and Maps** of Sicily sold by *Welbatus*, *Via Garibaldi* 108.

The Climate of Messina is healthy, being neither cold in winter nor



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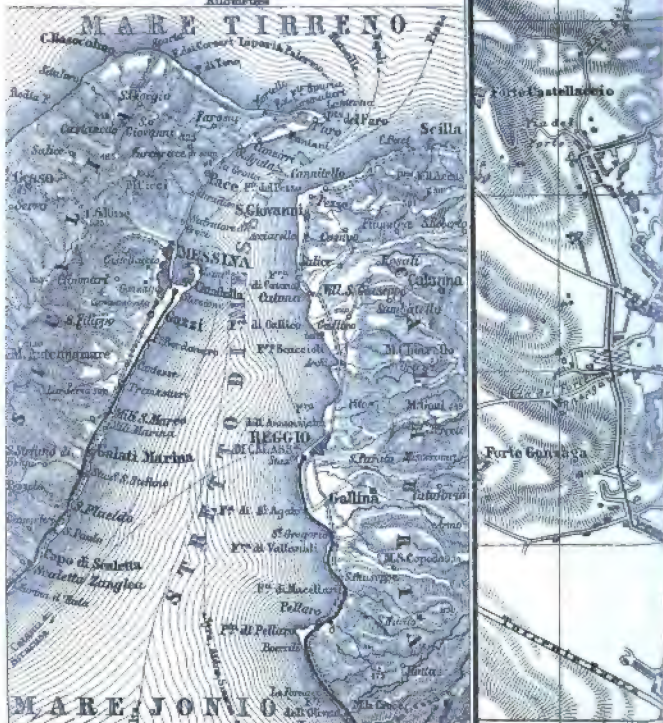
### Chiese principali :

- |                              |          |                               |          |
|------------------------------|----------|-------------------------------|----------|
| 1. Duomo                     | E. 4.    | 13. Fontana del Montorsoli    | E. 4.    |
| 2. S. Andrea Avellino        | E. F. 2. | 14. Ospedale civile           | E. 5.    |
| 3. S. Anna                   | E. 4.    | 15. Palazzo Brunaccini        | E. 4.    |
| 4. L'Annunziata dei Catalani | E. 4.    | 16. Municipale                | F. 3.    |
| 5. del Tadini                | E. 3.    | 17. Reale                     | E. 3.    |
| 6. S. Francesco d'Assisi     | E. 2.    | 18. Posta, Telegrafia, Borsa  | E. 3.    |
| 7. S. Gioacchino             | E. 3.    | 19. Statua di Gior. d'Austria | E. 2.    |
| 8. S. Gregorio               | E. 3. 4. | 20. Teatro Vitt. Emanuele     | E. 3.    |
| 9. S. Maddalena              | E. 5.    |                               |          |
| 10. S. Maria del Carmine     | E. 4.    | 22. Università                | E. 4.    |
| 11. della Scala              | E. 2. 3. | (Biblioteca, Museo)           |          |
| 12. S. Niccolò               | E. 3. 4. | 23. Villa Guadagnini          | D. E. 3. |

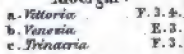
## I CONTORNI DI MESSINA E DI REGGIO.

Scala nel 1: 100.000

Kilpatrick et al.



A horizontal scale bar labeled "Metres" with markings at 100, 200, 300, and 400.







oppressively hot in summer, but the constant current of air passing through the strait renders it trying to consumptive or rheumatic persons. The mean temperature is 66° Fahr.; in spring 61°, summer 80°, autumn 69°, winter 55°. The freezing-point is rarely reached.

The *Fish* of the strait, as well as the *Mamertine Wine* of the adjoining hills, were famous in ancient times, and are still esteemed.

In fine weather one day at least should be devoted to Messina. The town and environs present some excellent points of view, particularly towards Calabria by evening light, while the morning passage to Reggio affords a strikingly grand survey of Mt. *Ætna* and the other mountains of Sicily. The sights of the town itself are unimportant.

**Messina**, next to *Palermo* the chief commercial town of Sicily, with upwards of 70,000, or including the adjoining 48 villages (*casali*) 126,500 inhab., the seat of an appeal court, an archbishop, and a university, is situated on the *Faro* or *Stretto di Messina*, and is overshadowed by a range of rugged rocky peaks. In grandeur of scenery it vies with *Palermo*. The harbour, which is formed by a peninsula in the shape of a sickle, is the busiest in Italy in point of steamboat traffic, and is one of the best in the world. It is entered annually by upwards of 4000 large vessels, of an aggregate burden of 1,130,000 tons, of which about 1350 are steamers.

The town is on the whole well built, and has several handsome streets. The animated harbour is flanked by the *Marina*, or *Corso Vittorio Emanuele*. Parallel to the *Marina* runs the *Via Garibaldi*, beyond which is the *Corso Cavour*; and the *Via dei Monasteri*, still farther from the quay, forms a fourth parallel street. The upper streets of the town, and particularly the *Via Monasteri*, afford charming glimpses of the sea and the opposite coast of Calabria through the cross-streets.

Messina has experienced many vicissitudes. It was founded by Cumæan pirates and Chalcidians under *Perieres* and *Cratæmenes* in 732 on the site of a Sikelian town, which the inhabitants named *Zancle* (i. e. sickle) from the peculiar form of the harbour, and it was governed by the laws of *Charondas*. Here, as in other Sicilian towns, the conflicts of the people with their rulers ended with the establishment of a tyranny. About 493, fugitives from *Samos* and *Miletus*, by the advice of *Anaxilas* of *Rhegium*, took possession of the defenceless city. *Anaxilas* soon afterwards established himself here, and emigrants from all quarters, chiefly *Messenians* from the *Peloponnesus*, settled in the city and gave it the name of *Messana*. *Anaxilas* maintained his supremacy throughout all the vicissitudes of the town until his death in 477. His sons, however, retained possession of the supreme power till 461 only, when the original constitution of the town was revived. *Messana* participated in the wars against *Ducetius*, and subsequently took the part of the *Acragantines* against *Syracuse*, with which it afterwards united against *Leontini* and the *Athenians*. To the latter, however, it was compelled to surrender in 427. In the great *Athenian* and *Syracusan* war *Messana* remained neutral. It then engaged in a conflict with *Dionysius*, but without decisive result owing to the disunion occasioned by party-spirit. In 396 the town was taken and entirely destroyed by the *Carthaginian Himilco*; a few only of the inhabitants effected their escape to the mountains. *Dionysius* speedily rebuilt the town, whence he proceeded to conquer the not far distant *Rhegium*. After a variety of changes the *Carthaginians* gained possession of the place, but were expelled by *Timoleon*. In the contests with *Agathocles* it again took the side of the *Carthaginians*. In 282 the *Mamertines* ('sons of Mars'), the mercenaries of *Agathocles*, after their liberation by the *Syracusans*, treacherously possessed themselves of the town and maintained it against *Pyrrhus*. *Hiero II.* of *Syracuse*

succeeded in reducing it. But the fruits of his victory on the Longanus in 270 were reaped by *Hannibal*, who seized the castle of Messina. Against him the Mamertines called in the aid of the Romans, and thus arose the First Punic War. When it was invested by the Syracusans and Carthaginians, the siege was raised by Appius Claudius, and it thenceforth became a Roman town, being afterwards regarded with especial favour by its new masters, and even by Verres. In the war between Octavian and Sextus Pompeius it was taken and plundered by the soldiers of the former. Augustus then established a colony here, and Messina continued to be a place of great importance, although not exercising so decisive an influence on the fortunes of Sicily as Syracuse and Lilybæum. The Saracens took the town in 842, and it subsequently became the first Norman conquest. The Crusades, which did not leave Sicily unaffected, contributed to the rapid increase of the prosperity of the place. In 1189, indeed, it suffered from an attack of Richard Cœur de Lion, who with Philip Augustus wintered here, but from that period also date the great privileges, which, down to 1678, rendered it an almost independent town and the head-quarters of the national hatred of foreign rule. In 1282 it was in vain besieged by Charles of Anjou. The bravery of its commandant Alaimo and the courage of the Dina's and Chiarenza's at a critical time saved the town and the island. The citizens of Messina have repeatedly evinced heroic constancy of character. Towards the close of the 15th cent. the town enjoyed the utmost prosperity, but its jealousy of Palermo eventually paved the way for its downfall. In the 16th cent. the Emp. Charles V. showed great favour to Messina, and presented it with gifts such as fell to the lot of few other towns, in recognition of which a street was named and a statue erected (p. 323) in honour of his son Don John of Austria on the return hither of the victorious hero of Lepanto (1571) in his 24th year. But a quarrel between the aristocratic families (Merli) and the democratic party (Malvizzi), stimulated by the government which had long been jealous of the privileges of the town, caused its ruin (1672-78). The Merli, at first victorious, expelled the Spanish garrison, and defended themselves heroically against an overwhelming force. To save their city from capture the senate sued for the aid of Louis XIV., who sent an army and fleet to conquer the island. In this, however, he was unsuccessful, notwithstanding the victory gained by Duquesne over the united Spanish and Dutch fleets under De Ruyter. In 1678 the French abandoned the place in an almost clandestine manner, and the population was now reduced from 120,000 to a tenth of that number. The town never recovered from these disasters, and was afterwards kept in check by the now dismantled citadel erected at that period. During the 18th cent. Messina was overtaken by two overwhelming calamities — a fearful plague (1740), of which 40,000 persons died, and an earthquake (1783) which overthrew almost the whole town. (Messina lies on the line of contact of the primary and secondary formations, on which boundary earthquakes between *Ætna* and *Vesuvius* are always most violent.) The severe bombardment of 3rd-7th Sept., 1848, also caused great damage, and in 1854 the cholera carried off no fewer than 16,000 victims, but at the present day the town is again in a prosperous condition. The original town lay between the torrents of *Portalegni* and *Bocchetta*, but was extended under Charles V. towards the N. and S. The suburbs of *S. Leo* on the N. and *Zaera* on the S. are now united with the town.

Owing to the numerous calamities which Messina has sustained at the hand of man and from natural phenomena, it contains fewer relics of antiquity than any other town in Sicily.

The \**Cathedral*, or *Matrice* (Pl. 1; E, 4), an edifice of the Norman period, was begun in 1098, and completed under Roger II. In 1254 it was damaged by a fire which broke out during the obsequies of Conrad IV. In 1559 the spire of the campanile was burned down; in 1682 the interior was modernized, the pointed arches made semicircular, and the walls covered with stucco;

and in 1783 the campanile and the transept were overthrown by the earthquake, so that little of the original building is now left. The form of the church is that of a Latin cross, 305 ft in length, and across the transepts 145 ft. in width. The choir with its two towers was entirely rebuilt in 1865. The tasteful entrance-façade, on which are small reliefs with artless scenes of civic life and symbolical representations, is early-Gothic; the central portal, however, received a tall pediment in the 15th cent.

**INTERIOR.** Adjoining the main entrance is a statue of John the Baptist ascribed to *Gagini*. The twenty-six granite columns, with Byzantine capitals, which support the flat roof are said to have once belonged to a temple of Neptune near the Faro (p. 325). The altars of the twelve chapels with the statues of the apostles were designed in 1547 by *Montorsoli*. The marble pulpit, beneath the 6th arch on the right, is by *Andrea Catamech*.

The High Altar, which is decorated richly, but in bad taste, is said to have cost no less than 3,825,000 fr. in 1628. The receptacle in the interior is believed by the faithful to contain the celebrated epistle of the Madonna della Lettera, which the Virgin Mary is said to have sent to the citizens by St. Paul in the year 42, and in honour of which great festivals are still celebrated (3rd June). This, like several other documents, has been proved to be a forgery of the well-known Constantine Lascaris (d. 1501). — The sarcophagus by the wall of the choir, to the right near the high-altar, is sacred to the memory of Emp. Conrad IV., whose remains were burned. The sarcophagus on the opposite side, to the left, contains the remains of Alphonso the Generous (d. 1458), and another those of Queen Antonia, widow of Frederick III. of Arragon. The tasteful choir-stalls were designed by *Giorgio Veneziano* (1540). — The *Mosaics* in the apse date from the 14th cent.: to the left, John the Evangelist, with King Lewis and the Duke of Athens; in the centre, Christ with the Virgin and St. John, and Frederick II. of Arragon, his son Peter, and Archbishop Guidotto; to the right, the Madonna, with Queen Eleonora and Queen Elizabeth.

In the *Transept*, on the left, are a Renaissance altar of 1530, and a figure of the Risen Christ, ascribed to *Gagini*; on the right is the interesting monument of the archbishop Guidotto de' Tabiati (d. 1333), by *Gregorio da Siena*. — Two marble slabs in the *Nave*, to the left by the organ, enumerate the privileges granted to the city by Henry VI. The pedestal of the vessel for holy water, by the side-entrance to the left, bears a Greek inscription, according to which it once supported a votive offering to Esculapius and Hygeia, the tutelary deities of the town.

In the **Piazza del Duomo** (Pl. E, 4), nearly opposite the façade of the cathedral, is the *Fountain of Fra Giov. Ang. Montorsoli* (Pl. 13), a pupil of Michael Angelo, executed 1547-51, with statues of the Nile, Ebro, Tiber, and the brook Camaro near Messina on the margin of the principal basin, and overladen with statues and basreliefs.

Immediately to the right in the Via Primo Settembre, not far from the cathedral, is the narrow façade of the Norman church of *La Cattolica*. Farther on to the left is the small Piazza de' Catalani, in which is situated **S. Annunziata dei Catalani** (Pl. 4; E, 4), the oldest Norman church in Messina (at present undergoing restoration). Half of the apse is still standing in the Via Garibaldi. A temple of Neptune, and afterwards a mosque, are said once to have occupied the same site. The columns in the interior are antique. — Another Norman church, *S. Maria Alemann* at the end of the Via Primo Settembre, is now used as a store-hor

Opposite the Montorsoli Fountain and the cathedral façade is the *Via dell' Università*, leading to the —

**University** (Pl. 22; E, 4), which contains a *Library* with some valuable MSS. and a *Natural History Collection*. In the court are preserved various antiquities and sculptures, not yet arranged, including Arabic and Greek inscriptions, Byzantine holy-water vessels and capitals, the Scylla from the harbour (17th cent.), and a Roman sarcophagus with figures of Dædalus and Icarus (the custodian of the picture gallery keeps the key). — The **PICTURE GALLERY** is at present accommodated at No. 23 *Via Peculio* (where the custodian lives; fee,  $\frac{1}{2}$ -1 fr.). It contains works by the Sicilians *Catalani* and *Scilla*, a Christ at Emmaus by *Caravaggio*, and a Descent from the Cross of the school of *Roger van der Weyden*, but its chief treasures are five fine though sadly damaged works by *Antonello da Messina* (two bishops; an \*Enthroned Madonna. 1473; Angels; and an Annunciation).

In the *Via Cardines* (Pl. E, 4, 5), opposite No. 231, is the church *dell' Indirizzo*, with a Madonna by Catalano l'Antico at the high altar. In the large church of S. MADDALENA (Pl. 9; E, 5), begun by *Carlo Marchioni* in 1765, a fearful struggle took place in Sept., 1848, between Messinians and the invading Swiss troops. — We now retrace our steps to the **OSPEDALE CIVICO** (Pl. 14; E, 5), an immense pile dating from the close of the 16th cent.; in the *Delegazione* on the upper floor are preserved upwards of a hundred *Majolica Vases from Urbino*. The main entrance is in the large piazza. — In the next street is the little church of S. *Lucia*; in the interior: a Madonna with saints by *Riccio* (1st altar to the left), St. Niccolo by the same (1st altar to the right), and a Madonna by *Antonello da Saliba* (1516; 2nd altar to the right).

The *Strada de' Monasteri* leads N. from the *Largo dell' Ospedale* to the higher quarters of the town. Here are situated a number of convents and small churches (generally closed after 8 a.m.). Among the latter are those of S. *Cosma e Damiano*, S. *Anna*, and S. *Rocco*, with paintings of the Sicilian school.

In front of S. Rocco a steep flight of steps ascends to S. GREGORIO (Pl. 8; E, 3, 4), erected in 1542 by *Andrea Calamech*, with a late Renaissance façade. From this church we command a charming view of the town and straits of Messina.

**INTERIOR** (bell to the left of the door). In the middle of the right transept: *Guercino*, Madonna and saints (1665), beside it, *Barbalonga*, SS. Gregory and Filocamo, S. Silvia carried to the Virgin. In the middle of the left transept: Madonna in mosaic, beside it, *Antonio Riccio*, St. Benedict between SS. Placidus and Maurus.

Another flight of steps farther up leads to S. *Maria di Mortaito* (usually closed), in which there are a Holy Family attributed to Titian and a Visitation by Cardillo (about 1400).

Farther on in the *Strada de' Monasteri* is the church of S. *Agostino*; at the first altar to the right is a statue of the Madonna, dating from the 15th cent.; beside the high altar, to the left, Na-

tivity, a relief of 1570 by Bonanno; above the high altar, 'La Vergine del Buon Consiglio', a picture of the Madonna, which according to the legend was borne by angels across the sea from Scutari to Genazzano in the year 1467.

The best survey of the town is obtained from the \***Villa Rocca Guelfonia** (Pl. 23; D, E, 3), reached by the second side street on the left from this point. It belongs to the advocate *Sig. Santi de Cola*, who kindly admits visitors (small fee to the porter on leaving). This spot is said to have been once occupied by the castle of the Mamertines, and the remains of the Norman stronghold of *Matagrifone* or *Rocca Guelfonia* are still to be seen here.

From S. Agostino the Via Monte Vergine leads to the right to the small church DELLA PACE; in the sacristy, *Vincenzo di Pavia*, SS. Cosma & Damiano; in another apartment, *Antonello da Messina*, Madonna del Rosario (1479). — Adjacent is the imposing *Palazzo Grano* (16th cent.). — At the end of the Strada de' Monasteri is *S. Maria della Scala* (Pl. 11; E, 2, 3), a recently restored 14th cent. church, with a fine Gothic façade; the side-portal is adorned with a relief of the Madonna, dating from the 16th cent.; and the interior contains a Madonna (to the left of the entrance), attributed, with considerable doubt, to Luca della Robbia.

Beyond the *Torrente Boccetta* (Pl. D, E, 2) is the church of S. FRANCESCO D'ASSISI, founded in 1251 and burned down in 1884, now undergoing restoration. A beautiful statue of the Madonna, by *Ant. Gagini* is among the sculptures that have escaped the flames; and still in their original positions, though injured, are the tomb of Angelo Balsamo (1501), beside the main portal, and a Roman sarcophagus, with the Rape of Proserpine, at the end of the apse. — The neighbouring church of S. GIOVANNI DECOLLATO contains a \*Beheading of John the Baptist, by *Michael Angelo da Caravaggio*.

We now descend the *Torrente Boccetta* and follow the *Corso Cavour* (Pl. E, 3) to the small Piazza dell' Annunziata (on the left), embellished with a statue of *Don John of Austria* (Pl. 19; E, 3), erected by the citizens in 1572 (p. 320). The church of *S. Gioacchino* (Pl. 7; E, 3), in the next side street on the right, contains a beautiful wooden crucifix, and an important painting by Scilla, representing St. Hilarion in the arms of Death. In the sacristy are some pictures by Tuccari.

Farther on in the *Corso Cavour*, to the right, is the church of S. NICCOLO (Pl. 12; E, 4, 3), a tasteful building by *Andrea Calamech*. Above the high-altar, a Presentation in the Temple by *Girolamo Alibrandi*; in the left transept, St. Nicolaus, by *Antonello da Messina*. — The next side street brings us to the ORATORIO DI SAN FRANCESCO, which contains some interesting paintings. Above the altar, Death of St. Francis, by *Bart. Schidone*; on the left wall, Birth, Baptism, and Investiture of the saint by

*Rodrigues*; on the right, St. Francis among the thorns, by an unknown master; the saint listening to the angelic music, while the Madonna appears to him, by *Van der Brack*, a Flemish painter who died at Messina in 1665. — At the corner of the *Corso Cavour* is the *Palazzo Brunaccini* (Pl. 15; E, 4), where a scene, admirably described by Goethe, took place between that illustrious traveller and the intendant.

In the *VIA GARIBALDI* (Pl. F, 3), adjoining an open space where a band often plays on summer evenings, is situated the *Palazzo Municipale* (Pl. 16; F, 3), erected by Giacomo Minutoli in 1806-29. Opposite are the *Exchange* and the *Post and Telegraph Office* (Pl. 18).

The *Corso Vittorio Emanuele* (Pl. F, 4, 3, 2, 1), skirting the \*Harbour, with its brisk steamboat traffic, affords a pleasant walk. This street was formerly known as 'La Pallazzata', from the uniform row of palaces, all of the same height, which line it. These, begun before the earthquake of 1783, and afterwards restored, have only two storeys. In front of the seaward façade of the *Palazzo del Municipio* stands the Neptune Fountain, designed by Montorsoli. — On the S. curve of the harbour is the *Dogana* (Pl. F, 5), on the site of a palace once occupied by Emp. Frederick II. and other monarchs.

We may now visit the peninsula on the E. side of the harbour. The *Citadel* (Pl. G, 4) here is now being taken down, and the adjacent arms of the sea are spanned by temporary bridges. Beyond it, on the right, is the *Protestant Cemetery*. We next come to the large *Lighthouse* (*Faro Grande*; Pl. H, 3), nearly 1 M. from the *Dogana*, which commands a remarkably fine \*View (custodian 1/2 fr.). To the W. lies the town with its sheltering mountains (the *Antennamare* or *Dinnamari*, the highest peak on the left, 3707 ft.; the *Monte Cicci* on the right, 1995 ft.). To the E. are the mountains of Calabria, which look wonderfully near in clear weather. We may then return from the *Lazzaretto* to Messina by boat (1/2 fr.).

An extensive view is obtained from the dismantled fort of \**Castellaccio*, situated high above the town to the W. (ascent 1/2 hr.).

At the S. end of the *Corso Cavour* we skirt the *Torrente Portalegni* to the right (W.); after 3 min. turn to the left into the *Via Alloro*; then follow the *Vico Lungo Arciveschieri* to the gate; immediately beyond the gate turn to the left, and after ten paces ascend by the steep, rain-worn path to the right (comp. Pl. D, 4; D, 3; C, 3).

This hill was fortified in ancient times, and again in 1550, under Charles V., but the works have recently been removed. The view embraces the town, the strait, and the Calabrian Mts.

Farther to the S. rises *Fort Gonzaga* (Pl. C, 5), erected in 1540, a similar point of view (ascent 1/2 hr.; turn to the right at the end of the *Corso Cavour*, and after 150 paces, beyond a fountain, cross the smaller bridge to the left). The hill between *Gonzaga* and the town is the *Mons Chalcidicus*, on which *Hiero II.*

pitched his camp in 264, and where Charles of Anjou established his headquarters at a later period. In 1861 Cialdini bombarded the citadel from this point.

On an eminence 1 M. to the S. of the town, lies the new **\*Campo Santo**, which we reach by the Catania road. (Or, about  $\frac{1}{2}$  M. beyond the bridge over the Torrente Portalegni, we may follow the Via del Campo Santo to the right, which passes the back of the cemetery; comp. Pl. D, 6; cab, see p. 318.) The view from this height is very striking. Handsome Ionic colonnades have been erected here, and under them is interred the patriotic Sicilian historian La Farina, a zealous promoter of the union of Sicily and Piedmont in 1860. At the top of the hill is a modern church in the Gothic style.

Another fine point of view is the *Monte dei Cappuccini* to the N. (Pl. D, E, 1; ascent of 10 min. from the end of the Via Garibaldi, turning to the left beyond the Torrente Trapani). The hill is now used as a drilling-ground. The best stand-point is near the cross. — A pleasant view is also obtained from the *Eremitaggio di Trapani*, reached by ascending the Torrente Trapani for 1 hr.

**\*EXCURSION TO THE FARO** ( $7\frac{1}{2}$  M.; cab, see p. 318; bargain necessary as to the stay to be made). The road skirts the base of precipitous heights rising near the shore, passes the country-houses *al Ringo*, and leads to the suppressed Basilian monastery of *Salvatore dei Greci*, which was founded by Roger I. on the promontory of the harbour, but transferred hither in 1540. The view of Calabria becomes more striking as the strait narrows. We next pass the fishing-village of *Pace* and through the colonnade of the church of *La Grotta*, which is said to occupy the site of a temple of Diana. The two salt-lakes of *Pantani* are connected with the sea by open channels. A famous temple of Neptune once stood here.

The fishing-village of **Faro** (*Trattoria Peloro*), situated on the promontory which forms the N.E. angle of the island of Sicily (*Promontorium Pelorum*), sprang up at the beginning of the present century, when the English constructed intrenchments here in order to prevent the French under Murat from crossing to the Sicilian coast. On the extremity of the promontory,  $\frac{1}{2}$  M. from the village, rises the *Lighthouse*, which should be ascended for the sake of the view (custodian not always on the spot; enquiry to be made in the village). This is the narrowest part of the Strait of Messina (3600 yds.). On a rock opposite, to the N.E., lies Scilla; to the left of it is Bagnara; then the lofty Monte S. Elia, surmounted by a small chapel. To the left below the promontory glitters Palmi, beyond which is the bay of Gioia with the Capo Vaticano stretching out far to the W. To the N. and N.W. are the Lipari Islands and the open sea.

**CHARYBDIS**, according to the legend of the Greek mariners, lay opposite to Scylla, whence the well-known proverb; but the name is now believed to have been applied to the strong currents (*rema, παύμα*) wh<sup>l</sup>



sweep round this coast on a change of tide. The principal of these are off the village of Faro and near the small lighthouse at the extremity of the 'sickle' of Messina. The latter current is called the *Garofalo* (carnation) owing to its circular form. Into this species of whirlpool the diver Cola Pesce of Catania precipitated himself during the reign of Frederick II., an incident on which Schiller founded one of his ballads.

AN EXCURSION FROM MESSINA TO SCILLA (p. 226) takes 6-7 hours. The direct distance by sea is 11 M., and the passage occupies  $1\frac{1}{2}$  to  $2\frac{1}{2}$  hrs. according to the state of the wind and tide.

A TRIP TO REGGIO (p. 221) is strongly recommended, especially in the morning, when the Sicilian mountains and the majestic *Ætna* are lighted by the sun. Besides the large steam-packets, which touch at Reggio almost daily, local steamers ply twice daily, at 8.30 a. m. and 5 p. m.; single ticket, 1st cl. 3, 2nd cl. 2 fr.; embarkation 10 c. (large steamers 50 c.). — *Monte Etia*, see p. 225; *Aspromonte* see p. 222.

The TELEGRAFO (p. 317), reached by carriage in 2 hrs. by the new provincial road (Pl. E, 1), is another fine point. Walkers should choose the road by *S. Maria della Scala*, or *della Valle*, commonly known as *L'Abbadiazza*, the interesting ruins of a Norman nunnery. The W. portal and other parts of the church, which was richly endowed by William II. and Constance, date from the 12th century. When Peter of Arragon and the licentious Matilda Alaimo-Scalella returned to Messina, which had just been relieved from the siege of Charles of Anjou, he was received here by the jubilant Messinians and their brave commandant Alaimo (2nd Oct. 1282). After the plague of 1347 the nuns removed to the town, using the nunnery as a summer residence, but as this was prohibited by the Council of Trent, the edifice fell to decay, and is now a picturesque ruin with desolate surroundings. — A beautiful view is obtained from the top of the pass, and a still finer from the (10 min.) ruined tower above it.

If time permits, the traveller may proceed to the N. of the Telegrafo to *Castanea* (Trattoria in the Piazza, tolerable, with rooms), a beautifully situated village on the W. slope of the *Mte. Occe* (1998 ft.), and may also ascend the latter hill itself (extensive view). The direct route to the top of *Mte. Cicci* ( $2\frac{1}{2}$  hrs.) ascends the *Torrente di Paradiso*, which crosses the Faro road and falls into the sea  $2\frac{1}{2}$  M. to the N. of Messina. The whole of this range of hills commands admirable views in both directions: N. as far as Milazzo and the Lipari Islands, and E. over the strait and Calabria.

### 33. The Lipari Islands.

*Comp. the Map of Sicily.*

A steamer starts from Messina on Tuesdays and Saturdays at midnight, arriving at Lipari at 6 o'clock on the following morning, and returning from Lipari at noon. (Every alternate Wed. the steamer goes on to Stromboli, but the return depends on the state of the weather.) No restaurant on board. The time that elapses between two steamers is thus  $3\frac{1}{2}$  or  $4\frac{1}{2}$  days, which suffice for a visit to the islands of Lipari, Volcano, and Stromboli. In Lipari travellers may put up at *Fr. Traina's Locanda* (good) or in the clean though humble house of *Giuseppe Sciarone*. In the other islands accommodation must be obtained at private houses, at which, however, it is strongly advisable to agree on the charges beforehand. *Bartolomeo Nicotera* may be recommended as a guide to Lipari and Volcano. A visit to the Lipari Islands (costing about 60 fr.; to Stromboli 50 fr. more) is not, of course, without its annoyances (scarcely advisable for ladies), but it is extremely interesting to the naturalist, as well as to the admirer of scenery, and, irrespective of the varied historical associations and legendary lore connected with them, will be remembered by the traveller as one of the most pleasing parts of his Italian tour.

The Lipari Islands (*Æoliae*, *Liparæae*, *Vulcaniæ*, *Hephaestiades*), which of volcanic origin, consist of seven islands and ten islets, variously named

by the ancients. At an early period they supplied abundant food for the poetic fancy of the Greeks, whose legends made these islands the abode of Æolus, ruler of the winds. Ulysses (Odys. x.) is said to have visited Æolus in the course of his wanderings. In B.C. 579, as the number of the inhabitants had become greatly reduced, Pentathlus, a Heraclides, established on the island a colony of Cnidians and Rhodians, who had been unable to maintain themselves in the S.W. angle of Sicily. The new settlers cultivated the soil in common, and defended themselves bravely against the attacks of the Etruscan pirates.

Lipara, which enjoyed the friendship of Syracuse, was plundered by the Athenians. The islands afterwards suffered from the incursions of the Carthaginians. In 260 the Roman admiral Cnæus Cornelius Scipio was surrounded in the harbour of Lipara and taken prisoner by the Carthaginians. The Romans sent a colony thither, but in Cicero's time the islands were only partially cultivated. This was possibly owing to the convulsions of nature which must have occurred in B.C. 204, when the island of *Vulcano* was upheaved from beneath the sea. In the year B.C. 126 eruptions under water were also observed here, destroying vast numbers of fish. In the middle ages the Saracens took possession of the islands, but were expelled thence by the Normans in the 11th cent., and the Lipari group now became united with Sicily. During the wars of the 14th cent. between the Sicilian kings and the Anjous of Naples, the islands changed hands according to the varying fortunes of the respective belligerents. Alphonso the Generous annexed them to Naples, but Ferdinand the Catholic united them finally with Sicily. In 1544 they were plundered by Hairedin Barbarossa, and in 1783 suffered greatly from the earthquake.

**Lipari**, called *Meligunis* in the most ancient times, the largest and most productive of the islands, is about  $10\frac{1}{2}$  sq. M. in area. The ancient town of the same name (*Λίπαρα* probably signifies 'the fertile') lay on an isolated rock on the E. coast of the island, where the fort is now situated, around which the fertile slopes of cultivated land rise in the form of an amphitheatre towards *Sant' Angelo*, the central mountain of the island, extending in a spacious crescent between *Monte Rosa* (754 ft.) on the N. and *M. di Guardia* (1214 ft.) on the S. In the centre of the plain, between the fort and the ascent towards S. Angelo, on the site of the episcopal palace, were once situated extensive ancient *Baths*, partially excavated at the beginning of the present century, but again filled up by the Bishop Todaro, in order that they might not attract visitors. In this vicinity was situated the *Necropolis*, where Greek tombs are still found, bearing inscriptions on the basaltic tuff-stone, some of which are preserved in the seminary. The whole area is now called *Diana*, from a temple to that goddess which once stood here. The best collection of Liparian antiquities is now in the possession of the heirs of Baron Mandralisca at Cefalù (p. 314). M. Torremuzza enumerates twenty-three different coins of Lipari. Population of the whole island 13,000. A bishop, with thirty-two canons, has since 1400 presided over the diocese, which was formerly united with Patti. The secular administration is conducted by a delegate, subordinate to the prefect of Messina. The town, erected around the fort, is of modern origin. The cathedral and three other churches are situated within the precincts of the castle. The *Cathedral* and the church of *Addolorata* contain pictures

Alibrandi (b. at Messina in 1470). The sacristy of the former commands a beautiful view towards the sea. The *Marina Lunga*, N. of the castle, is occupied by fishermen only. In the vicinity is a warm spring. To the S., by the landing-place of the steamboats, contiguous to the church of *Anime del Purgatorio*, which abuts on the sea, are situated the warehouses of the merchants who export the products of the island: pumice-stone, currants (passoline) grown on reed-trellises, sulphur, Malmsey wine, excellent figs, etc. Oranges do not thrive on account of the scarcity of water. For domestic purposes the rain is collected on the flat roofs.

The tour of the island occupies 6-8 hrs. (donkey and attendant 6 fr.). We ride first to the hot springs of *San Calogero* (6 M.), in a desolate valley opening towards the W. side of the island, which issue with such force that they were formerly used to turn a mill. Temperature about 126° Fahr. We proceed thence to *Le Stufe* (also called *Bagno Secco*), the vapour-baths described by Diodorus Siculus, where, with the aid of the guide, we may succeed in finding some of the interesting fossils which abound here (leaves, wood in lava, etc.). *Monte Sant' Angelo* (1952 ft.) may next be ascended. The extinct volcano, now overgrown with grass and broom, affords the best survey of the town below, and the entire group of islands, of which the spectator is nearly in the centre. A path descends thence to *Capo Castagna*, the N. end of the island, passing the *Monte Chirica* (1978 ft.), and traversing the *Campo Bianco*, where pumice-stone is extensively excavated, being brought to the surface by shafts, and dragged down to the coast (*Baja della Pumice*) by a miserable path (a walk of  $\frac{3}{4}$  hr.) by men, women, and children. From this point we return to the town.

**Volcano** (*Thermissa*, *Hierá*, *Vulcania*, *Therasia*), with its constantly smoking crater (Sicil. *La Fossa*), is entirely uncultivated (area  $8\frac{1}{2}$  sq. M.). A narrow isthmus connects it with the smaller island of *Volcanello*, which according to Orosius (iv. 20), was suddenly upheaved about the year B.C. 204, and has since retained its original form. In order to visit the great crater, we proceed by boat with two rowers (4-6 fr.) from Lipari in 1 hr. to the *Porto di Levante*, the bay which separates Volcano from Volcanello, and disembark near the sulphur-works of the Neapolitan family of Nunziante. A footpath (where the peculiar hollow reverberation produced by a heavy footstep should be observed) leads in 40 min. to the summit of the volcano, into which the traveller may descend, not without some difficulty, as the guides avoid this 'Casa del Diavolo'. The greatest diameter of the crater is upwards of 550 yds. The precipitous walls on the E., S., and W. are covered with yellow incrustations of sulphur. After descending, the traveller should visit a boiling-hot sulphur-spring, which issues at the *Porto di Ponente*, a few paces from the shore, and then return to Lipari. (Provisions should be brought from Lipari, as nothing can be

procured from the workmen of the manufactory, who live in caves, and subsist on bread and ricotta or goats' cheese, here called *frutte di mandra*.)

**Isola Salina** (*Didyme*, i.e. twins; Arabic *Geziret Dindima*; area  $10\frac{1}{6}$  sq. M.) consists of the cones of two extinct volcanoes, *Monte Vergine* (2821 ft.) to the N., and *Monte Salvatore* (3156 ft.), or *Malaspina*, to the S.; whence the Greek name. The island is extremely fertile, and the almost exclusive source of the famous Malinsey wine. It may be visited from Lipari on the same day as Volcano. Its four villages contain 5500 inhabitants.

**Filicuri** (2540 ft.; *Phaniscusa*, Arabic *Geziret Ficida*), 9 M. to the W. of Salina, was anciently clothed with palms, whence its Greek name, but is now almost entirely uncultivated.

**Alicuri** (2780 ft.),  $9\frac{1}{2}$  M. to the W. of Filicuri, called *Ericusa* by the ancients, because uncultivated and clothed with furze only, is inhabited by 500 shepherds and fishermen. Circumference  $6\frac{1}{2}$  M. No tolerable landing-place.

To the N.E. of Lipari is situated a small group of islands, which possibly formed a single island, prior to a remarkable eruption recorded by Orosius and Pliny, which took place here, B.C. 126. The largest of these is **Panaria** (*Hicesia*),  $7\frac{1}{2}$  M. from Lipari, and almost entirely uncultivated. The ancients did not reckon this as one of the seven Æolian islands, but regarded the small island of *Lisca Bianca*, or *Euonymus*, as one of the number. Highest point 1381 ft. — The island of *Basiluzzo* contains a few relics of antiquity.

**Stromboli**, 22 M. to the N.N.E. of Lipari, can be visited only when the wind is favourable; and even in that case a sailing-boat takes about 6 hrs. for the voyage. The steamer plying once a fortnight should be used for the return (p. 326). This island, named *Strongyle* owing to its circular form, was regarded by the ancients as the seat of Æolus, the god of the winds, for which Pliny gives the somewhat unsatisfactory reason, that the weather could be foretold three days in advance from the smoke of the volcano. In the middle ages Charles Martel was believed to have been banished to Stromboli. Returning crusaders professed to have distinctly heard the lamentations of tortured souls in purgatory, to which this was said to be the entrance, imploring the intercession of the monks of Clugny for their deliverance. The cone of Stromboli (3022 ft.) is one of the few volcanoes which are in a constant state of activity. The crater lies to the N. of the highest peak of the island, and at remarkably brief intervals ejects showers of stones, almost all of which again fall within the crater. When the smoke is not too dense, the traveller may therefore approach the brink and survey the interior without danger.

### 34. From Messina to Catania. Taormina.

59½ M. RAILWAY in 2¼-4 hrs. (fares 10 fr. 75, 7 fr. 55, 4 fr. 85 c.); to Giardini (Taormina) in 1-2 hrs. (fares 5 fr. 45, 3 fr. 80, 2 fr. 45 c.); to Letojanni (see below), 4 fr. 90, 3 fr. 45, 2 fr. 20 c. — A STEAMBOAT also runs four or five times weekly from Messina to Catania, performing the trip in about 6 hrs.

Half-a-day suffices for a hasty visit to Taormina. The traveller whose time is limited should start from Messina by the afternoon-train, alight at Giardini, and ascend at once to Taormina in order thence to see the sunset, and next morning the sunrise. (The midday lights are less favourable.) Then by the early train to Catania. If possible, however, two or three days should be devoted to Taormina, which is one of the most beautiful spots in Sicily. Those who intend returning to Messina should select the interesting route by Letojanni.

The railway skirts the coast, penetrating the promontories by means of fourteen tunnels, crossing many fiumare, or torrents, the beds of which are generally dry, and affording fine views on both sides. Soon after leaving Messina we observe the new Campo Santo on the hill to the right, with its conspicuous white Gothic church. 4 M. *Tremestieri*, 7 M. *Galati*, 10 M. *Giamplicieri*. On an abrupt eminence, inland, is situated the extensive monastery of *S. Placido*, to which a pleasant excursion may be made.

11 M. *Scaletta*, the residence of the Ruffo family, Princes of Scaletta. The picturesque castle rises on the right as we approach the station. 15 M. *AA*, with sulphur-baths. Beyond it *Roccalumera* is seen on the hill to the right. The train crosses several broad fiumare. 17 M. *Nizza di Sicilia (S. Ferdinando)*, with a ruined castle of Prince Alcontres. Henry VI. died of a fever contracted in the woods of the *Fiume di Nisi*. 20½ M. *S. Teresa*. Several more broad torrent-beds are crossed. Farther on, to the left, is the beautiful *Capo S. Alessio*, with a deserted fort. On the hill to the right lies the town of *Forza*. Beyond the tunnel (*Trafo di S. Alessio*) which penetrates the cape, a view is obtained of the promontory of Taormina with the ruins of the theatre. Here are the Tauromenitanian passes of the ancients, and the frontier between the territories of Messina and Naxos.

26 M. *Letojanni*.

TAORMINA (1-1¼ hr.; donkey 2 fr.) may be reached hence by a beautiful route, which, however, is better suited for the descent. We follow the high-road for 1 M., and then diverge by a footpath to the right to the marble-quarries. A boy had perhaps better be taken as a guide.

An interesting walk may be taken in the bed of the large FIUMARA OF LETOJANNI to the top of the pass, which commands a charming view of the sea on the one side and the picturesque valley of *Mongioffo* on the other. Good walkers may make this excursion in 4½ hrs., following the path mentioned above (guide desirable, ½-1 fr.). — Those who do not object to a little scrambling should quit the path about 5 min. before reaching the top and follow the bank of the stream, in order to see the wild and romantic scene at the point where the water breaks through the barrier of rocks.

30 M. *Giardini*, an insignificant place, often visited by fever, is the station for Taormina. From the bay here Garibaldi crossed to Calabria in the autumn of 1860.

**BOATING EXCURSIONS FROM GIARDINI** are exceedingly enjoyable in favourable weather. The lofty and rugged cliffs of the coast are honey-combed with grottoes. Bargaining with the boatmen necessary; 1 fr. per hr., or 1½ fr. for a party, is a reasonable charge.

Taormina lies on an abrupt hill about 380 ft. above the railway-station of Giardini, and is reached by a new carriage-road, as well as by several foot and bridle-paths. The road, which commands beautiful views, diverges to the left from the Messina road, near the Capo di Taormina, about 1¼ M. to the E. of the station, and ascends in long windings for 3 M. About halfway to the Capo di Taormina a steep footpath diverges to the left, while the rough bridle-path commonly used (no view) ascends a few hundred paces to the S.W. of the station, following the bed of the *Torrente Selina* part of the way (reaching the town in ½ hr.). Porter to carry small articles of luggage ¾-1 fr.; donkey 1-1½ fr.; carriage, according to tariff, for one person 3 fr., 2 pers. 4 fr., 3 pers. 7 fr. (most travellers will leave their heavier luggage at the station).

**Taormina.** — \**BELLA VEDUTA*, clean, with beautiful view, R. 3-5 B. and lunch 2-3, table d'hôte 5, A. and L. 1 fr.; \**HÔTEL TIMEO*, two houses, a new one below the theatre, commanding a magnificent view (R., L., & A. 3, B. and lunch 2½, D. 3½, pens. 7-8 fr.), and an older one in the town, pens. 7 fr.; *HÔTEL NAUMACHIE*, Corso Umberto 86, well spoken of, charges as in the Timeo. French is spoken at all these hotels. — *HÔTEL VICTORIA*, Corso Umberto, R. 1, L. and A. ½, pension 5½ fr., with trattoria adjoining, well spoken of.

*Taormina*, the ancient *Tauromenium*, a town with 3000 inhab., consisting of a long street with several diverging lanes, is most beautifully situated, and is commanded by the ruins of a *Castle* perched on a rocky height (1299 ft. above the sea-level). Above the latter rises the hill of Mola (2083 ft.), and farther distant is the *Monte Venero* (2897 ft.).

The castle was formerly the Acropolis of *Tauromenium*, which, after the destruction of Naxos by Dionysius in B.C. 403, was founded by the Siculi (396), to whom Dionysius granted the necessary land. They, however, soon renounced their allegiance to him and joined the Carthaginians, and in 394 Dionysius besieged their town in vain. In 392, however, he succeeded in capturing it, and garrisoned it with mercenaries. In 368 Andromachus, father of the historian Timæus who was born here, transferred the remainder of the population of Naxos to *Tauromenium* (comp. p. 336). Timoleon, who landed on the rocks below the town, was warmly supported by the inhabitants, but after his death dissensions arose. The town then joined the Carthaginians against Agathocles, for which it was afterwards chastised by the tyrant. After his death the town came into the power of Tyndarion, who invited Pyrrhus to Sicily and induced him to land near *Tauromenium* (278). When the Romans concluded a peace with Hiero II. of Syracuse, the town came into their possession and enjoyed a long period of tranquillity. A number of the slaves established themselves here during the First Servile War, and offered a long and obstinate resistance. As the town, being an ally of Rome, had declared in favour of Sextus Pompeius and thus occasioned great embarrassment to Octavian, it afterwards experienced the effects of his wrath, and was peopled by a new colony. In the time of Strabo it was a place of considerable importance. Its strong position long enabled the inhabitants to ward off the attacks of the Saracens, who in 869 besieged it unsuccessfully. But on 1st Aug., 902, it was taken by the bloodthirsty Ibrahim-ibn-Ahmed, after the garrison had sallied forth and been defeated on the coast.

Mola, too, was captured by the Moors, the whole population massacred, and the town burned. The adherents of the Bishop Procopius, whose heart the savage Ibrahim proposed to devour, were strangled and burned on his corpse. The town, however, recovered from this cruel blow, and Hassan, the first Emir, was obliged to besiege and capture it anew in 962. He then introduced a colony of Mussulmans, and named the town Moezzia. In 1078 it was taken by the Normans, under whose supremacy it again prospered. Here in 1410 was held the parliament which vainly endeavoured to find a national sovereign to rule over Sicily. Battles were subsequently fought here on two different occasions. In 1676 the French took possession of Taormina and Mola, but on 17th Dec., 1677, a party of forty brave soldiers caused themselves to be hoisted to the summit of the



rocks of Mola by means of ropes (at the point where the path from Taormina skirts the base of the cliff), and succeeded in surprising and overpowering the garrison. Again, on 2nd April, 1849, the Neapolitans under Filangieri, 'Duke of Taormina', gained possession of the town, which was defended for a few days only by a small body of troops under Santa Rosalia.

Ascending the main street (Corso Umberto) from the *Porta di Catania*, the W. entrance of the town, nearly to the other end of

the town, we reach the Largo del Foro. Thence the Strada di Giovanni, continued by the Salita del Teatro, leads S.E. to the celebrated theatre, which is by far the most interesting sight of Taormina.

The \*THEATRE is situated 420 ft. above the sea-level, on a height to the E. of the town.

The custodian is on the spot the whole day (1 fr.). If the visitor desires to see the sunrise from this point he should give the custodian notice beforehand, in order that the door may be left open for him. — The custodian shows a small *Museum* containing a torso of Bacchus, a fine head of Apollo from the theatre, inscriptions, mosaics, sarcophagi, and architectural fragments.

The theatre is of Greek origin, but dates in its present form from a restoration carried out in the Roman period, in which the stage was entirely reconstructed. Excavations made in 1882 prove that a building of the Greek period on the top of the rock, near the museum, was removed by the Romans to make room for the foundations of the upper vestibule. According to an inscription on the road-side, the theatre was destroyed by the Saracens, while in reality it owes its ruin to the Duca di S. Stefano, who employed its marble ornaments in decorating his palace. In 1748 it was partly restored. It is hewn in the rock in a semicircular form, and is bounded at the upper end and on two sides only by Roman masonry. The greatest diameter is 357 ft., that of the orchestra about 126 ft. The stage, next to that of Aspendus in Pamphylia, is the best-preserved in existence. In the posterior wall are observed the three doors of the stage, in each space between which are three niches, and on each side a niche for a statue. The stage itself is narrow, as in Greek theatres, where the orchestra occupied the greater space. The exact position of the 'thymela' (or raised platform for the choir) cannot now be determined. Beneath the stage is situated a vaulted channel for water. The precise object of the apertures in the proscenium is unknown, but they were probably connected with the machinery of the theatre. Festal processions advanced to the stage from the vaulted halls on each side. The adjoining smaller apartments were probably used as dressing-rooms. The seats for spectators were divided into nine *cunei*. The idea that the thirty-four niches on the upper *præcinctiones* were occupied by sounding-boards is questionable, as the acoustic properties of the building are already so successful that every word spoken on the stage is distinctly audible at the farther extremity. Corresponding with the remains of the forty-five columns are forty-five pilasters along the central wall.

The \*\*VIEW from the hill on which the theatre stands is one of the most beautiful in Italy. We first take up our position on the steps in front of the custodian's hut on the top. On the right, immediately below us, lies the well-preserved theatre, and to the left rises the gigantic pyramid of Ætna. To the left in the foreground, in the valley of the Alcantara, are the mountains of Castiglione, and then the hills and rocky peaks beyond the theatre: from left to right we first observe La Maestr



S. Maria della Rocca (the hermitage), the castle of Taormina, and beyond it the overhanging hill of Mola and the still higher Monte Venere or Venerella; at the point where the latter slopes down towards the N. is seen the rocky peak of Lapa, and then, nearer us, to the left, beyond the fiumara, the precipitous M. Zirreto with its marble quarries. The view is even more beautiful in the morning, when the sun rises above Calabria or from the sea, imparts a rosy hue to the snowy peak of Mt. *Ætna*, and then gilds the rocky heights beyond the theatre. Those who make a prolonged stay at Taormina will have an opportunity of observing some marvellous effects of light and shade.

A broad new street leads from the theatre to the Piazza Vittorio Emanuele, in which is the Gothic PALAZZO CORVAIA. The interesting court of this palace is entered by a door in the Piazza Cavour; on the stair-case is a relief (14th cent.) representing the Creation of Eve, the Flood, and Adam delving and Eve spinning.

Many of the doorways and windows in the Corso are either Gothic or Romanesque. — In the Giardino del Capitolo, in the Strada Naumachia, which diverges to the left, is a so-called Roman *Naumachia*, probably once a bath-establishment. Of five Roman reservoirs one only (Lo Stagnone), under the castle-hill, is in good preservation. — The Corso leads on to the *Cathedral*, the side-entrance to which is formed by a handsome Gothic portal. In the interior, to the right of the high-altar, is a statue of the Madonna, dating from the 15th cent. In front of the main entrance is a monumental fountain. — The road to the right, by the palms, leads to the *Badia Vecchia*, a fine Gothic ruin. — Farther on in the Corso is the Gothic *Palazzo S. Stefano*, with vaulted baths borne by granite columns.

The following walk is recommended. Through the Porta di Messina to the church of *S. Pancrazio*, the cella of a Greek temple (prostylos), which was once supposed to be that of Apollo Archegetes. Then follow the road, passing some Roman tombs (turn to the right after 5 min.), to the church of *SS. Pietro e Paolo*, near which there is an extensive necropolis. The stairs adjoining the church lead to the Exconvento of the Frati Osservanti, from which the town is regained by a footpath.

Another beautiful walk is to *Mola* (1 hr., guide unnecessary). Within the Porta di Messina we turn to the left towards the fountain, pass to the right of it, and follow the water-conduit; then, 130 paces from the fountain, we pass to the left under the conduit and follow the road. *Mola* (osteria by the Matrichiesa, poor and dear), which lies 2080 ft. above the sea-level, commands an imposing view, the finest point being the ruined castle (key obtained for a trifling gratuity). In returning we follow the crest of the hill, which to the right descends to the *Fiumara della Decima* and to the left to the *Torrente di Fontana Vecchia*, and reach the back of the castle of Taormina. Under the almond-trees is the entrance to the castle, whence another admirable view is obtained. We may then descend to the S.E. by a winding path between the mountain and the hermitage (*Madonna della Rocca*).

The castle also commands a view of the site of *Naxos*, the earliest Greek colony in Sicily, founded by Theocles in B.C. 735. It is now occupied by a lemon-plantation, situated between the influx of the Alcantara and the bay on which Giardini lies. The altar of Apollo Archagetes, the tutelary god of the colonists, on which the ambassadors of the Sicilian Greeks were wont to offer sacrifices before starting for the Hellenic festival assemblies, stood between the river and Taormina. Naxos was subjugated by Hiero I. of Syracuse in 476, but soon regained its liberty and espoused the cause of Athens, whose general Nicias wintered in the town in 415-14. It was destroyed by Dionysius in 403.

The ascent of *Monte Venero* (2897 ft.; 2-3 hrs. there and back) may easily be combined with a visit to Mola, and should not be omitted by those who have a few days to spend at Taormina. At the deep depression behind the hill of Mola we turn to the right, and thence follow the path ascending the arête. The top commands an extensive view, including the Val d'Alcantara, Castiglione, Randazzo, etc.

CONTINUATION OF JOURNEY TO CATANIA. Beyond Giardini the railway traverses the lava-streams of *Ætna*. On the northernmost of these stands the so-called *Castello di Schiso*, on the site of the ancient Naxos. The train crosses the *Alcantara*, the ancient *Acesines*. *Cantara* is an Arabic word signifying a bridge. The Sicilians name the river and the bridge by which the high-road crosses it after the town of (32½ M.) *Calatabiano*, situated to the right. This district is rendered unhealthy by malaria. The lava-stream which descended between this point and the *Ponte della Disgrazia* across the *Fiume Freddo*, prevented the Carthaginian general Himilco from proceeding direct to Syracuse after the destruction of Messana, and compelled him to march round the mountain to the N. (B.C. 396). Here, too, the road now diverges which leads to Catania by Randazzo and Adernò (see R. 35). 35½ M. *Piedimonte* (the town, p. 337, is situated 3 M. from the railway). The train next traverses the fertile district of *Mascali* and *Giarre*, and reaches (40½ M.) *Giarre-Riposto*.

*Giarre* (*Locanda della Pace*, tolerable), ¾ M. from the station, is a town with 18,000 inhab., while *Riposto* (*Scrofina's Inn*, tolerable) lies to the left, on the coast. Above the village of *S. Alfio*, on the slopes of *Ætna*, 4½ M. above Giarre, are the remains of the gigantic chestnut-tree *di Cento Cavalli*, near which several other famous old trees are still flourishing. The craters which were in activity in 1865 and the Valle del Bove may be reached from Giarre in 5 hrs. (comp. p. 351).

46 M. *Mangano*. The train crosses several lava-beds. Fine view of *Ætna* and the sea. Four tunnels.

50½ M. *Acireale*, Sicil. *Jaci* (*Hôtel Ruggieri*, in the Piazza del Duomo, unpretending, well spoken of), a wealthy country-town with 24,000 (with the surrounding villages 38,600) inhab., has been almost entirely re-erected since the earthquake of 1693, and stands on several different lava-streams, 560 ft. above the sea. The climate here is considered so healthy, that, during the last ten years, the place has often been preferred to Catania for a prolon-

ed stay. The *Grand Hôtel des Bains*, however, proved too extensive for the requirements of the place, and is now open in summer only as a 'hôtel garni'. A large *Bath-house* called the *Terme di S. Venera* (mineral bath 2 fr., vapour bath 2½ fr.), has recently been erected for patients using the tepid mineral water, which contains sulphur and iodine. The springs (*Posso di S. Venera*), with the remains of an ancient Roman bath, are about 2 M. distant (interesting walk). The garden of the bath-house and the *Villa Belvedere* (*Giardino Pubblico*), at the N. end of the town, 1 M. from the station, command admirable views of Mt. *Ætna* and the coast. The church of *S. Sebastiano*, in the market-place, has a very successful rococo façade. *Baron Salvatore Pennis* possesses an excellent collection of Sicilian coins, which, however, is not shown without a special introduction. The environs are replete with geological interest. Pleasant walks or drives may be taken to the villages of *Valverde*, *Viagrande*, *Tre Castagni*, and *Blandano*, on the slopes of Mt. *Ætna*, surrounded with luxuriant vegetation (comp. the Map, p. 346). The myth of *Acis*, *Galatea*, and the giant *Polyphemus*, narrated by *Theocritus* and *Ovid* (*Metamorph.* xiii) is associated with this locality. A precipitous path (*la Scalazza*) descends to the mouth of the *Acis*. — Pleasant excursions by *S. Antonio* (with the palace and garden of Prince *Carcaci*) and *Tre Castagni* to *Nicolosi* (p. 349; one-horse carr. 15 fr.; 2¾ hrs.; back in 2 hrs.) and to *Catania* by the high-road (carr. 12 fr.). A row along the coast to the *Cyclopean Islands* (see below) is also enjoyable.

The train approaches the sea. Near *Aci Castello*, we perceive on the left the seven *Scogli de' Ciclopi*, or *Faraglioni*, the rocks which the blinded *Polyphemus* hurled after the crafty *Ulysses*. To the S. of the *Isola d'Aci*, the largest of the islands, rises the most picturesque of these rocks, about 200 ft. in height and 2000 ft. in circumference. It consists of columnar basalt, in which beautiful crystals are found, and is covered with a hard stratum of limestone containing numerous fossil shells. The coast here is lofty, and has risen 40 ft. within the historical period. Near these cliffs *Mago*, although cut off from the land-army under *Himilco*, defeated the *Syracusan* fleet under *Leptines* in 396.

55½ M. *Aci Castello*, with a picturesque ruined castle, in which the adherents of *Roger Loria* defended themselves in 1297 against *Frederick II.* and *Artale Aragona*. The train then skirts the bay of *L'Ognina*, which is supposed to be identical with the *Portus Ulyxis* described by *Virgil* (*Æn.* iii. 570), and filled by a lava-stream in the 15th cent. On the right we at length perceive —

59½ M. *Catania*, see p. 340.

## 35. From Taormina to Catania round the W. side of Mt. Ætna.

*Comp. the Map, p. 346.*

The distance is about 60 M., which may be accomplished by carriage in two days, though three days may well be devoted to this delightful tour. The charge for a carriage-and-pair is about 25 fr. daily, with 25 fr. more for the return-journey. A single traveller may avail himself of the *CORRIERA POSTALE*, which starts in the morning from *Piedimonte*, the second railway-station to the S. of *Giardini* (p. 335), reaching *Adernò* in 11 hrs. Another *corriera* leaves *Adernò* in the evening, arriving at *Catania* at 3 a.m. A *DILIGENZA* also runs twice daily from *Adernò* to *Catania*. — The inns are so poor that it is as well to be provided with food.

This route is especially recommended to those who wish to visit the scene of the Ætna eruption of 1879. *Randazzo* is the chief place for guides for that purpose, but guides may also be obtained at *Bronte* and *Biancavilla* (comp. p. 345). — The distances in the following description are reckoned from *Giardini*.

*Giardini*, at the foot of the hill of *Taormina*, see p. 330. — The route at first follows the *Catania* road to (3 M.) *Calatabiano* (p. 335) and the river *Alcantara*. It then crosses the *Fiume Menesale* and diverges from the coast-road, following the old military road from *Messina* to *Palermo*, which was traversed by *Himilco* in B.C. 396, by *Timoleon* in B.C. 344, and by *Charles V.* in A.D. 1534. 7½ M. *Piedimonte*, 3 M. from the station of that name (p. 335), whence the *Corriera* starts. 10½ M. *Linguaglossa*. To the right of the latter is *Castiglione*, which yields the best Sicilian hazel-nuts. The road to *Randazzo* intersects extensive nut-plantations. A little beyond *Linguaglossa* we obtain a more uninterrupted view of the valley of the *Alcantara* and the chain of the lofty *Nebrode*, at the point where the mountains of *Castiglione* are lost to view. Near the hamlet of *Malvagna*, on the left bank of the *Alcantara*, stands a small Byzantine church, the only one in Sicily which has survived the Saracenic period, an interesting object to architects. In the vicinity probably lay the town of *Tissa* mentioned by *Cicero*. The neighbouring village of *Mojo*, a little to the S., lies near the northernmost crater of the Ætna region. We now traverse part of the lava ejected by Mt. Ætna in 1879 (guides at *Randazzo*, comp. p. 345). The lava advanced nearly as far as the *Alcantara*, and threatened to overwhelm the village of *Mojo*, the inhabitants of which sought to appease the wrath of nature by a religious procession bearing the statue of *St. Anthony*, their patron saint.

22 M. *Randazzo* (2536 ft.; *Locanda di Jocolo*, indifferent), with 8500 inhab., a town of very mediæval appearance, founded by a Lombard colony, was surnamed *Etnea* by the Emp. *Frederick II.*, being the nearest town to the crater of the volcano, and yet having escaped destruction. In the middle ages it was called 'the populous'.

The church of *S. Maria*, on the right side of the street, dates from the 13th cent. (choir), the lateral walls from the 14th; the campanile has been added to the original tower during the present century. An inscription mentions *Petrus Tignoso* a-

the first architect. The houses present many interesting specimens of mediæval architecture, such as the *Palazzo Finochiaro* with an inscription in barbarous Latin, the mansion of *Barone Fesauli*, and the *Town Hall* in which Charles V. once spent a night. From the old *Ducal Palace*, now a prison, still protrude the spikes on which the heads of criminals were exposed. A handsome mediæval vaulted passage leads from the main street to the church of *S. Nicolò*, which is constructed of alternate courses of black and white stone.

The road to Bronte still ascends, at first through a forest of oaks with ivy-clad trunks, and the vegetation here assumes quite a northern character. Before the path to the small town of *Maletto* diverges, we reach the culminating point between the *Alcantara* and *Simeto* (3812 ft.). The torrents in spring form the small lake *Gurrita* in the valley to the right, the exhalations from which poison the atmosphere in summer.

To the right, in a valley below Maletto, lies the suppressed Benedictine monastery of *Maniacium*. Here in the spring of 1040 the Greek general Maniaces, aided by Norwegians (commanded by Harald Hardradr, afterwards king) and Normans, defeated a large army of Saracens. Margaret, mother of William II., founded the monastery in 1174, and William Blesensis, brother of the celebrated Pierre de Blois, became the first abbot. Ferdinand IV. presented the whole estate to Nelson in 1799, and created him Duke of Bronte (a town which is said to derive its name from *βροντή*, to thunder). The steward of General Viscount Bridport, the present proprietor, resides at Maniace, where the handsome vaulted gateways are objects of interest.

The high mountain-ranges to the right, which are covered with snow in spring, and the far more lofty 'Pillar of Heaven', 'Nourisher of the Snow', as Pindar calls *Ætna*, to the left, invest the scenery with an almost Alpine character. In 1651 a vast lava-stream descended into the valley close to Bronte.

30 M. **Bronte** (2605 ft.; *Locanda dei Fratelli Cesare*; *Loc. del Real Collegio*, tolerable), with 15,500 inhab., has been erected since the time of Charles V. — The road thence to Adernò traverses barren beds of lava, crossing the stream of 1843 (2 M. from Bronte), and those of 1727, 1763, 1603, 1787, and 1610. The craters visible before us are (reckoned from the summit of *Ætna* downwards towards the W.) the *Monti Lepre*, *Rovolo*, and *Minardo*. The communes of Adernò and Bronte possess a beautiful forest here, bounded by Mte. Minardo. The highest mountain to the right, towards the N., is *Monte Cuttò*; the *Serra della Spina* belongs to the Nelson estate. The *Foresta di Traina* is also called *Monte Cunano*.

40 M. **Adernò** (*Locanda di Sicilia*, tolerable; *Loc. di Roma*), a wealthy town with 16,000 inhabitants. In the Piazza rises the quadrangular Norman castle erected by Roger I., now used as a prison; the interior is very dilapidated. In the chapel are seen remains of frescos representing Adelasia, grand-daughter of Roger I., taking the veil. The monastery of *S. Lucia*, nearly opposite, was founded by Roger in 1157. In ancient times the Sike-

lian city of *Hadranum* stood here, celebrated on account of its temple of Hadranos, which was guarded by 1000 dogs. Fragments of this structure, perhaps of the cella, are shown in the garden of Salvatore Palermo at a place called *Cartellemi*, on the right, outside the town. This was the headquarters of Timoleon after he had defeated Hicetas of Syracuse in the vicinity. In the valley of the Simeto, to the W. of Adernò,  $\frac{1}{2}$  M. from the bridge over the river, are the remains of a Roman aqueduct (*Ponte Caracci*). — The road descends from Adernò to the town of —

42 M. *Biancavilla*, with 14,000 inhab., some of whom are of Albanian origin. Station of the Mt. *Ætna* guides, see p. 345.

44 M. *S. Maria di Licodia*. The town of *Ætna* is said to have lain in this neighbourhood. Between Licodia and Paternò, on the right, 1 M. below Licodia, begins the Roman aqueduct to Catania.

45 M. *Paternò* (*Locanda di Sicilia*, tolerable; *Albergo della Fenice*, clean), on the site of the Sikellian town of *Hybla Minor*, now contains 17,000 inhab., chiefly of the lower classes, the landed proprietors having retired to Catania to escape the malaria which prevails here. The square tower of the castle, erected above the town by Roger I. in 1073, is used as a prison. Around this stronghold on the hill lay the mediæval town, where now the Matrice and two monasteries alone stand (fine views of the valley).

Hybla became completely Hellenised at so early a period that it was the only Sikellian town which did not participate in the insurrection against the Greeks in 450 under Ducetius. In 415 the territory of the town was devastated by the Athenians. The ancient road between Catania and Centuripæ passed by Hybla. Two arches of the bridge over the Simeto are still standing. *Ætna* was ascended from this point in ancient times. In the *Contrada di Bella Cortina*, in the direction of the mountain, remains of baths have been discovered. In the vicinity is the *Grotta del Fracasso*, through which an impetuous subterranean stream flows. To the N.E. of Paternò, on the slopes of *Ætna*, lies the town of *Belpasso* (7600 inhab.), destroyed by an eruption in 1669, and subsequently re-erected on a new site (*Mezzocampo*). The air here was found to be unhealthy, in consequence of which the inhabitants quitted the place and rebuilt their town on its original site. By making a circuit round the *Monti Rossi*, the traveller may from this point reach *Nicolosi* (p. 349), whence *Ætna* is most conveniently ascended. — Near Paternò is a kind of mud-volcano, named *Satinella*, the last eruption of which took place in 1878-9.

Before the descent is made to Misterbianco, the last town before Catania, a road diverges to the right to the town of *Motta Santa Anastasia* (p. 306). From Motta the high-road may be regained near Misterbianco by traversing the valley to the right. To the left before reaching the main road, near *Erbe Bianche*, we observe the fragments of a Roman building, and a few hundred feet farther the remains of baths, called *Damusi*.

56 M. *Misterbianco*, a town with 7000 inhab., was destroyed in 1669. To the right rises the *Montecardillo*, the S.E. crater of the *Ætna* group, overlooking the plain. Crossing the lava-stream of 1669, we now enter —

60 M. *Catania* by the *Porta del Fortino*.

## 36. Catania.

**Arrival. By Railway.** The station lies to the N.E. of the town (Pl. F, 3); omnibuses from the principal hotels 1 fr.; cab, see below. — *By Steamer.* Landing (or embarkation)  $\frac{1}{2}$  fr., with luggage 1 fr. each person.

**Hotels.** GRAND' ALBERGO DI CATANIA, near the station, a large but not very comfortable establishment, R.  $3\frac{1}{2}$ -4, B.  $1\frac{1}{2}$ , lunch 3, D. 5, L. and A. 2 fr., pension 10 fr. and upwards. HÔTEL MUSUMECI, Via Lincoln, Pl. & A. 3-5, D.  $4\frac{1}{2}$ , B.  $1\frac{1}{2}$  fr.; ALBERGO ORIENTALE, Piazza dei Martiri (Pl. F, 4), at the entrance of the town, new; ALBERGO CENTRALE, Via Stesicoro-Etna, opposite the University, in the middle of the town, R.  $2\frac{1}{2}$ , B.  $1\frac{1}{2}$ , lunch 3, D.  $4\frac{1}{2}$ , A. & L. 1 fr. — Unpretending second-class inns: ROMA (with dependance commanding a view of the harbour, well spoken of), MALTA, etc., R.  $1\frac{1}{2}$ -2 fr. — *Furnished Apartments* are advertised in many streets.

**Trattorie.** \*Café Europa, Via Stesicoro-Etna; *Tratt. Genovese*, above the Café Europa, entrance in the side-street; *Villa Felice*, Piazza dell'Università and Via La Piana; *Nuova Villa di Sicilia*, Via Lincoln 259 (with good rooms to let). — *Villa Nuova*, to the right in the passage from the Piazza del Duomo to the Marina (half-bottle of Vino Bosco 25 c., Terraforte 30 c., Bianco 50 c.). — \*Café di Sicilia, Piazza del Duomo. — Beer at the *Trattoria di Fil. Cornigliano*, Str. Condurso 19 (diverging from the Corso Vitt. Emanuele) and at the *Fabbrica di Birra e Gassosa*, Via Biscari.

**Cabs.** With one horse, per drive for 1-3 pers. 30, at night 40 c.; each pers. additional 10 c., luggage 20 c.; per hour 1 fr. 30, or 1 fr. 50 c. With two horses, per hour, 2 fr. 30, at night 2 fr. 50 c.

**Reading Room**, with Italian and a few French newspapers, Palazzo della Prefettura, Via Stesicoro-Etna, on the left when approached from the university; strangers admitted gratis.

**Post Office**, Via Secondo S. Giuliano, near the university — *Telegraph Office*, Piazza del Duomo. — **Bank:** Banca di Depositi e Sconti.

**British Vice-Consul:** Mr. Robt. O. Franck.

**Railway to Messina**, five trains daily; to *Syracuse* two; to *Canicattì* (Palermo, Girgenti) two. — **Diligence** twice daily to *Paternò* and *Adernò*, starting from the 'Rilievo', a side-street of the Str. Garibaldi; a *Vettura Corriera* also runs to these places daily at 2 p.m.; another from *Valsavoia* station to *Callagirone* (p. 307) daily at 8 a.m. — **Steamboat** four times a week to Messina; twice a week to Syracuse and Malta; once a week to Athens.

The *Silk Stuffs* of Catania are good and durable. — Good *Crystallised Fruits*, especially oranges and lemons, may be purchased of Rosario Amato, Corso Vitt. Emanuele. — *Terracotta Figures* of Sicilian peasants, Sicilian Amber, etc., at Angelo Leone's, Corso Vitt. Emanuele.

**Climate and Health** (comp. pp. 236-237). The influence of the snow-fields of Mt. Ætna make the winter temperature at Catania lower than at Palermo, but the summer-heat is on the other hand much greater, so that the mean annual temperature of Catania is 9° Fahr. higher than that of Palermo. The N.E. wind is often very cold in winter. The destruction of the forests on Mt. Ætna tends also to make the climate more variable. The drinking-water is generally good; the mineral water of Paternò is also extensively used. — Catania used to suffer terribly from the cholera, but recently the sanitary condition of the town has been excellent. As a winter-resort of invalids Catania somewhat resembles Palermo, but there is a great lack of walks and of gardens for sitting in the open air.

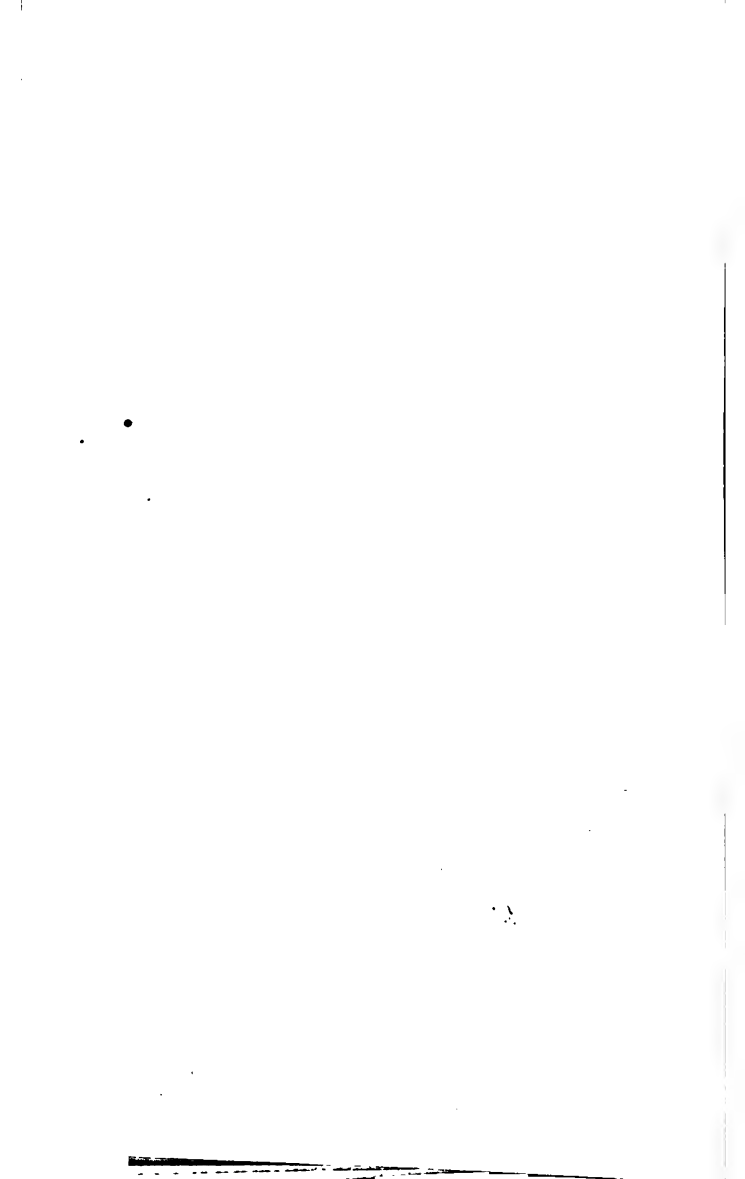
The town is not attractive to tourists. Most of the antiquities are uninteresting, and the extensive theatre is so deeply buried in the lava that it is completely eclipsed by the noble similar structures at Taormina and Syracuse. The mediæval buildings of Catania are also unimportant. The chief attraction is the survey of Ætna, the finest points of view being the Benedictine monastery and the Villa Bellini. (Those who do not ascend Mt. Ætna should at least make an excursion to the Monti Rossi, p. 349.) — The festivals of *St. Agatha*, the tutelary saint of the town, are celebrated with great pomp on 3rd-5th Feb. and 18th-21st Aug., vying in splendour with those of St. Rosalia at Palermo.











**Catania**, which after Palermo is the most populous city in the island (85,000 inhab.; or with the suburbs 100,500, *i.e.* less than Messina), is the seat of a bishop, an appeal court, and a university, founded in 1445. It is situated about the middle of the E. coast of Sicily, on a bay of the Ionian Sea. The harbour is at present being improved. The town carries on a brisk trade in sulphur, cotton, wine, grain, linseed, almonds, and the other products of this rich and extremely fertile district. The *Accademia Gioenia di Scienze Naturali*, founded in 1823, has taken a prominent part in promoting the scientific investigation of the natural features and products of Sicily. The wealth of the citizens, and especially of the landed nobility resident in the town, is proved by their perseverance, notwithstanding the disasters caused by numerous earthquakes, in rebuilding their spacious palaces, and by the general appearance of the town, which is in many respects the cleanest and pleasantest in Sicily.

*Catana*, founded by Chalcidians about 729, five years after they had founded Naxos, soon rose to prosperity. Shortly after Zaleucus had promulgated the first Hellenic code of laws among the Locroi Epizephyrioi, *Charondas* framed a code for Catana, which was subsequently recognised as binding by all the Sicilian communities of Ionian and Chalcidian extraction. *Tisias*, surnamed *Stesichorus* on account of his merits in perfecting the chorus of the Greek drama, born at Himera on the N. coast of the island about the year 630, closed his career at Catana at an advanced age. His tomb is said to have been within the precincts of the present Piazza Stesicorea. Catana suffered greatly in the wars of the Doric colonies against the Chalcidians. *Hiero I.* took the town in 476 and transplanted the inhabitants to Leontini, re-populating it with Syracusans and Peloponnesians, and changing its name to *Ætna*. In 461, however, the new intruders were expelled and the old inhabitants re-instated, and in the Athenian and Syracusan war Catana became the Athenian headquarters. In 403 Dionysius conquered Catana, reduced the inhabitants to slavery, and gave the town to his Campanian mercenaries. After the naval victory of the Cyclopean islands in 396 Catana fell into the hands of the Carthaginians, and in 339 was delivered by *Timoleon* from the tyrant *Mamercus*. It was one of the first Sicilian towns of which the Romans took possession, and under their sway became one of the most populous in the island. *Marcellus* undertook extensive improvements, but the town sustained great damage during the Servile wars and the civil war between *Sextus Pompeius* and *Octavian*. The latter afterwards introduced a new colony. During the early part of the middle ages Catana was a place of subordinate importance. It was wrested from the *Goths* by *Belisarius*, plundered by the Saracens, conquered and strongly fortified by the Normans, but in 1169 almost totally overthrown by an earthquake. Towards the close of that century it declared in favour of King *Tancred*, and was in consequence taken by the troops of Henry VI. under *Henry of Kallenthin* and razed to the ground. Again restored, and in 1232 provided by *Frederick II.* with the fortress of *Rocca Orsina* (W. of the harbour), it subsequently flourished under the Arragonese sovereigns of the 14th cent. who generally resided here, but owing to the feebleness of the government was exposed to numerous sieges. In 1444 *Alphonso* founded the first Sicilian university here, and after that date Catana was long regarded as the literary metropolis of the island. Since that period the tranquillity of the town has been uninterrupted, except by the insignificant contests of April, 1849, and May, 1860; but its progress has been materially retarded by calamitous natural phenomena. On 8th March, 1669, a fearful eruption of Mt. *Ætna* took place; the Monti Rossi were upheaved, and an arm of the lav

stream (1½ M. in length and 25 ft. in width) flowed in the direction of the town. The pious inhabitants, however, averted its course by extending the veil of St. Agatha towards it, in consequence of which the stream took a W. direction near the Benedictine monastery and descended into the sea to the S.W. of the town, partly filling up the harbour. An earthquake in 1693, by which the whole island was affected, proved especially destructive to Catania, and the present town has been erected since that date.

Leaving the RAILWAY STATION (Pl. F, 3), and before entering the town, we follow the street to the left, leading to the (¼ M. *Piazza de' Martiri* (Pl. F, 4), which is adorned with a statue of St. Agatha on an ancient column.

The CORSO VITTORIO EMANUELE, starting from this point, intersects the town to its opposite end, upwards of 1 M. distant. In 10 min. it leads to the PIAZZA DEL DUOMO (Pl. D, 4), which is embellished with a fountain with an antique *Elephant* in lava bearing an Egyptian obelisk of granite. The Elephant was perhaps anciently used as a *meta* in a race-course, but when it was erected here is uncertain.

The Cathedral (Pl. D, 4), begun by Roger I. in 1091, was almost entirely destroyed by an earthquake in 1169. The apse and part of the E. transept are now the only remains of the original edifice. The granite columns of the façade are from the ancient theatre, from which indeed King Roger seems to have obtained the whole of his building materials.

Around the high-altar are placed sarcophagi of the Arragonese sovereigns. On the right, Frederick II. (d. 1337) and his son John of Randazzo: King Louis (d. 1355); Frederick III. (d. 1377); Queen Maria, wife of Martin I., and their youthful son Frederick. On the left, the monument of Queen Constance, wife of Frederick III. (d. 1363). The chapel of St. Agatha, to the right in the apse, contains the relics of the saint, who was cruelly put to death in the reign of Decius, A.D. 252, by the prætor Quintianus, whose dishonourable overtures she had rejected. Her crown is said to have been presented by Richard Cœur de Lion. The silver sarcophagus is conveyed through the city during the February festival by men in white robes, accompanied by the senate. The women on these occasions cover their faces so as to leave but one eye visible, and amuse themselves by coquetting with the male population. — By the second pillar to the right is the *Monument of Bellini*, the composer, a native of Catania (1802-35); his remains were brought from Paris, where he died, in 1878. — The Sacristy (left) contains a fresco representing the eruption of 1669, by *Mignemi*.

The sacristan of the cathedral keeps the key of the uninteresting Roman Baths under the Piazza del Duomo, the entrance to which adjoins the cathedral colonnade.

To the S. of the cathedral, at the *Fontana dell'Amenano*, we reach the *Largo della Marina* (Pl. D, 4), or fish-market, and thence pass under a large arch to the harbour, which is skirted by the railway viaduct. A small public garden here, called the *Villa Pacini* or *Flora della Marina*, is adorned with a bust of G. Pacini (d. 1867), the composer of operas, who was born at Catania in 1796. The public washing-place is in front of the Villa.

To the W. of this point, beyond the Villa Scudo, is the *Caste Ursino* (Pl. C, 5), erected by Frederick II., and surrounded by lava in 1669. — Thence we proceed to the Via Garibaldi, in which is the

*Piazza S. Filippo* (Pl. C, 4), bounded by a colonnade with 32 antique marble columns, discovered beneath the monastery of *S. Agostino*, in the *Corso Vittorio Emanuele*. Two similar columns have been introduced beside the window in the façade of the convent church (Pl. 21; C, 4). In the same street, to the right, lies the *Odeum* (see below). — No. 21 in the first cross-street is the entrance to the ancient theatre. (Custodian, Gius. Carofratello, who shows plans of the building, 1 fr.; he also conducts visitors to the other sights of the town, 2 fr.)

The remains of this Græco-Roman Theatre (Pl. C, 4) are chiefly underground, and some parts of it can only be visited by torch-light, so that it is not easy to obtain a distinct idea of its plan. The Roman structure (diameter 106 yds., orchestra 31 yds.) was erected on the foundations of the Greek. It contained two *præcinctiones* and nine *cunei*. It was perhaps here that Alcibiades harangued the assembled Catanians in 415, and induced them to league with Athens against Syracuse. — The adjacent *Odeum*, 44 yds. in diameter, which is entirely of Roman origin, but afterwards much altered, and only in partial preservation, was probably used for the rehearsals of the players and for musical performances. — Most of the ruins discovered at Catania were excavated during the last century by Prince Ignazio Biscari.

Following the same street to the W., we pass the church of *S. Maria Rotonda* (Pl. 17; C, 4), a Roman circular building. Behind the high altar are remains of an ancient edifice of lava and brick; at the left of the entrance, a Romanesque holy-water vessel.

The first street diverging to the right from the *Vico della Mecca* leads to the suppressed Benedictine monastery of *S. Nicola*, or *S. Benedetto* (Pl. B, 3, 4). This establishment, which covers an area of 100,000 sq. yds., is said to be the most extensive of the kind in Europe after that of Mafra in Portugal. The Church with its unfinished façade is a large rococo edifice. The organ, by Donato del Piano, one of the finest in Europe, possesses 5 key-boards, 72 stops, and 2916 pipes. In the S. aisle is a meridian-mark calculated in 1841 by Sartorius von Waltershausen and Peters; the sacristy behind contains a painting by Novelli: Tobias and the Angel. The choir-stalls were carved by Nicc. Bagnasco of Palermo. The monastery was formerly situated at *S. Nicola d'Arena*, near Nicolosi, but was transferred to its present site in 1518. In 1669 the lava-stream turned aside here, but in 1693 the monastery was destroyed by the earthquake. The present edifice was then erected, and has been inhabited since 1735. All the monks were members of noble families. Since the dissolution of the monastery in 1866 the magazines have been converted into barracks, and the other rooms have been fitted up for educational purposes. Some of the rooms contain a *Museum* of natural curiosities, antiquities, vases, bronzes, works in marble, inscriptions, and mediæval arms, and also a few paint-

ings by Antonello da Saliba (1497) and others. The library contains 20,000 vols. and 300 MSS. We enter the gateway to the left of the church, and cross the court to a staircase leading to the dwelling of the custodian. The monastery contains two large courts, and is bisected by double corridors. The \*Garden at the back commands a magnificent view of *Ætna*.

A *Roman Bath*, complete in almost all its parts, lies under the Carmelite church *All' Indirizzo* (Pl. 16; D, 4). It consists of an undressing-room (*apodyterium*), a fire-room (*hypocaustum*), a tepid bath (*tepidarium*), a steam-bath (*calidarium*), and a warm water bath (*balneum*). — In the neighbourhood the custodian points out an interesting fragment of the ancient town-wall, now partly covered by a stream of lava. Below it bubbles up a copious spring, probably issuing from the subterranean river *Amenanus*, mentioned by Pindar, which comes to light just before it falls into the harbour.

The *Via STESICORO-ETNEA* (Pl. D, 4, 3), running from the *Piazza del Duomo* in the direction of *Ætna* (N.), leads first to the *Piazza degli Studj*, on the left side of which is the *University* (Pl. 11), possessing a library of 50,000 vols. founded in 1755, and a fine collection of shells (in the Museo, on the 2nd floor). — We next reach the small *Piazza Quattro Cantoni*, where the *Via Stesicoro-Etna* is crossed by the *Strada Lincoln*, another of the principal streets running from E. to W. The *Strada Lincoln*, which crosses the lava-stream of 1669 and leads to the station, has recently been levelled to meet the requirements of traffic, and many of the houses are thus only accessible by means of lofty flights of steps.

The *Via Stesicoro-Etna* next leads to the *PIAZZA STESICOREA* (Pl. D, 3), the S.W. part of which was once occupied by a *Roman Amphitheatre*. This building, of which there are remains in the *Strada Archebusieri*, was restored by the sons of Constantine, but partly taken down during the reign of Theodoric in order that its materials might be used in building the town wall. The longer diameter is 38 yds., the shorter 116 yds. in length.

The *Piazza Stesicorea* is embellished with a *Monument to Bellini* (1802-1835), a native of Catania, erected in 1882. The sitting figure of the composer and the figures on the pedestal representing his chief operas (*Norma*, *Pirata*, *La Somnambula*, *I Puritani*) were all executed by *Monteverde* of Rome.

In the vicinity is the church of *S. Carcere* (Pl. C, 3), with an interesting Græco-Norman \*Portal of the 11th century. The small marble statue in a sitting posture on the front column on the left is said to be that of Emp. Frederick II. In the interior is preserved an impression of the feet of St. Agatha in marble.

Beyond this point the *Via Stesicoro-Etna* is uninteresting. Near the *Piazza del Borgo* it takes the name of *STRADA ETNEA*, and in this part of the street is situated the \**Villa Bellini* (Pl. C, 2),

formerly called *Al Labirinto*, which deserves a visit for its tasteful grounds and the pleasant views they command. It contains busts of Bellini and other famous natives of Catania, of Cavour and others, and a statue of Mazzini. The lava has in many places been laid bare below the walls of the new terrace. Concert on three evenings weekly in summer.

*S. Maria di Gesù* (Pl. B, 2), to the N.W. of the town, contains sculptures by Gagini. Near this church are remains of Roman tombs.

A pleasant excursion may be made from Catania to the Cyclopean Islands (p. 336); driving is preferable to walking, as the road (6 M.) is lustrous. — Those who do not make the ascent of Mt. Ætna should at least drive to *Nicolosi* (p. 349, carr., see below) and visit the *Monti Rossi*.

### 37. Mount Ætna.

The best season for the ascent of Ætna is the summer or autumn (July-Sept.). In spring the snow is a serious obstacle, and in winter the guides object to undertake the ascent. A moonlight night is always desirable, and indeed indispensable early or late in the season. As the elements are very capricious here, the traveller must frequently be satisfied with a view of the crater only, which, however, alone repays the fatigue. In settled weather, when the smoke ascends calmly, and the outline of the mountain is clear, a fine view may with tolerable certainty be anticipated. If, on the other hand, the smoke is driven aside by the wind which frequently prevails on the summit, the prospect is partly, if not entirely obscured.

**Guides and Mules.** A *Section of the Italian Alpine Club*, by which guides and the various arrangements for the ascent of Mt. Ætna are superintended, is now established at Catania. It has granted certificates to a number of guides, who wear a badge with a number, and are provided with a '*brevetto di approvazione*'. Only these guides should be employed; and in case of disputes travellers should apply to the director of the Alpine Club either at Catania or Nicolosi. There are several places on the skirts of Mt. Ætna where these guides may be obtained, the chief of which is at *Nicolosi* (p. 349), not only for the '*grande ascensione*', or ascent to the summit, but also for a visit to the lava-stream of 1886. Others are at *Zaffarana* (Zafarano on the map, 10 M. to the N. of Catania), for a visit to the Valle del Bove; *Randazzo* (p. 337), for the craters of 1874 and 1879, and for the N. side generally; *Bronte* (p. 338), for the crater of 1843; *Biancavilla* (p. 339), for the Monte Calvario, the Grotta di Scilà, and the scene of the S.W. eruption of 1879.

The following is the **TARIFF** of the Alpine-Club (small additional gratuity customary).

**GENERAL CHARGES.** *Guide* 5 fr. per day; *Mule* with attendant 5 fr. per day.

**ASCENT OF MT. ÆTNA**, and back from Nicolosi. *Guide (Guida)* 10 fr.; *Apprentice Guide (Allievo-Guida)* 8 fr. [The *Apprentice Guides* are thoroughly trustworthy and efficient young men, who have not yet received a guide's certificate. They are, however, not permitted to take part in an ascent except as the assistant of a regular guide.] The guides are not bound to carry any luggage. *Porter* (to carry 40 lbs.) 10 fr. *Mule* with attendant (burden not to exceed 220 lbs.) 12 fr. For the use of an alpenstock  $\frac{1}{2}$  fr.; coals and candles  $1\frac{1}{2}$  fr.; admission to the *Casa Inglese* used to cost  $2\frac{1}{2}$  fr., and water for the mules at the *Casa del Bosco*, 50 c. each. — When there is no moonlight it is customary to take a boy to light the way with a lamp (3 fr.). If the traveller ride, a mule must also be provided for the guide, which, however, can also carry the provisions, wraps,



A party of several persons must take a pack-mule (10 fr.). No mule is taken for an 'Allievo-Guida'.

ASCENT TO THE MONTI ROSSI (p. 349). *Guide* 2 fr., *Mule* 2 fr. — ASCENT TO THE MONTE GEMELLARO (p. 349). *Guide* 5 fr., *Mule* 4 fr. and 1 fr. to the attendant. — ROUND MTE. GEMELLARO. *Guide* 8 fr., *Mule* 5 fr. and 1 fr. to the attendant.

Other information may be obtained in the office of the Alpine Club at Catania, Via Lincoln 197.

**Carriages.** The usual charge for a two-horse carriage to Nicolosi, which remains there during the night, and conveys the traveller back to Catania next day, is 25-30 fr., with an additional gratuity of 3-5 fr. ('tutto compreso'). One-horse 15 fr. and 2-3 fr. gratuity. Those who walk or ride to Nicolosi may engage a carriage for the return only (with one horse 10, with two 15 fr. and 1-2 fr. fee). (Carriage of course preferable for the return to Catania after a fatiguing ride of 10-12 hrs., although the charges are exorbitant.)

Even in hot weather the traveller should not fail to be provided with an overcoat or plaid, as the wind on the mountain is often bitterly cold. In winter or spring, when the snow is still unmelted, a veil or coloured spectacles will be found useful. Large spectacles are also advantageous in a high wind as a protection against the dust.

Provisions for the ascent, including water, had better be procured at Catania. Suitable baskets, containing strong coffee in bottles, wine, brandy, bread, cold meat, and salt, may be ordered at the hotels. The inn-keepers at Nicolosi (p. 349) can also furnish what is requisite.

**Distances.** From Catania to Nicolosi by carriage in  $2\frac{1}{2}$  hrs., returning in  $1\frac{1}{4}$  hr. (on foot from the Barriera beyond Borgo di Catania, to which point a carriage should be taken, in  $3\frac{1}{2}$ , back in 2 hrs.). Mule from Nicolosi to the Casa del Bosco 3- $3\frac{1}{2}$  hrs., thence to the Casa Inglese 4-5 hrs.; on foot from Nicolosi (not advisable) 7-8 hrs. (halts not included). From the Casa Inglese to the crater, on foot only, in  $1\frac{1}{4}$ - $1\frac{1}{2}$  hr.; halt on the summit and descent to the Casa Inglese 2- $2\frac{1}{2}$  hrs.; thence to Nicolosi 4-5 hrs. The excursion is therefore long and fatiguing, and few travellers will be disposed to walk or even ride back to Catania on the evening after the ascent.

**Plan of Excursion.** The ascent is usually made as follows: — Drive from Catania to Nicolosi in the morning, breakfast, and start again at 10 a.m., reaching the Casa del Bosco at 1.30 p.m.; rest here for 1 hr., and then ascend to the Casa Inglese, where the guides usually prepare soup (*brodo*, Eng. *broth*) from meat brought for the purpose. Several hours of repose are enjoyed here, the ascent not being resumed till 2 or 2.30 a.m., and the summit is gained at 3.15 or 3.45 a.m. — The guides should be required to observe punctually the prescribed hours of starting, in order that the traveller may neither arrive too late at the Casa Inglese nor be surprised by the sunrise before reaching the top. Those who pass the night in Nicolosi may begin the ascent about 8 a.m. It is hardly advisable to start from Nicolosi in the afternoon, and make part of the ascent during the night.

An excellent map of Ætna and its environs was published by *Sartorius von Waltershausen* in 1848-59 ('*Atlas des Ætna*', Göttingen and Weimar).

**Mount Ætna** (10,835 ft.), Italian *Etna* and Sicilian *Mongibello* (from 'monte' and 'jebel', the Arabic for mountain), commonly called 'Il Monte', is the loftiest volcano in Europe, as well as the highest mountain in Italy. There are three different zones of vegetation on the slopes of Ætna. The first extends beyond Nicolosi, called the *Piemontese* or *Coltivata*, and yielding the usual Sicilian products. Up to a height of 1600 ft. grow large groves of oranges and lemons; higher up the vine predominates, being occasionally seen at a height of 3700 ft. The next zone is the *Boscosa* or *Nemorosa*, extending to 7000 ft. and subdivided into two regions. The lower







## CONTORNI DELL'ETNA.

Scala nel 1:300.000

Chilometri.

Spiegazione de' nomi abbreviati:  
al Ovest                      al Sud:

del gran Cratere:

Fo. Monte Fontaneddi

F. , Ferraro

G. , Gallobianco

T. , Testa

V. , Vituddi

(Cr. Crateri nuovi)

Ge. Monte Gemmellaro

Sc. S. S. S. S. S.

Ca. M. Capriolo

L. , Lardibrazzo

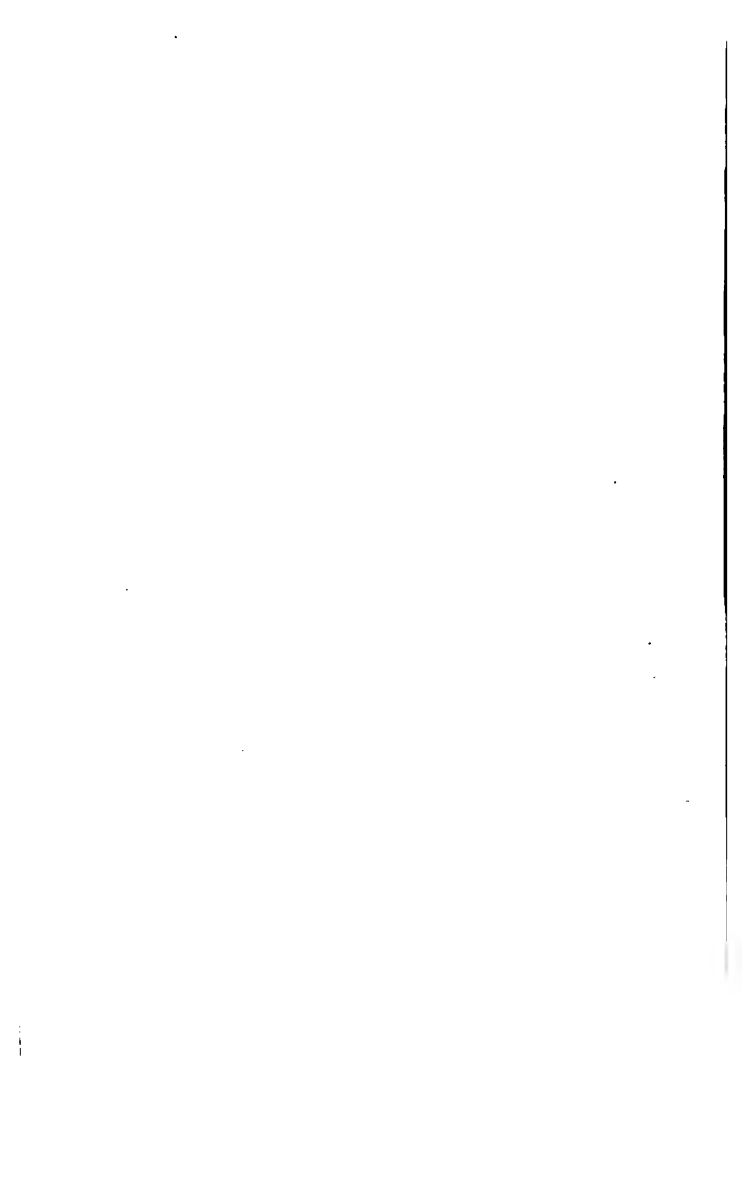
Ca. , Candelio

SF. Serra di Fulco

VD. Vallone Demone

SN. M. S. Nicola

PL. Piano del Lago



of these (2200-4200 ft.) is clothed chiefly with oaks and chestnuts, above which are copper-beeches (*Fagus silvatica*) and birches (*Betula alba* and *Betula Etnensis*). On the N.E. side, at a height of 6700 ft., are extensive forests of Laricio pines (*Pinus Laricio*, Sicil. *zappinu*), the only lofty coniferous trees among the forests of Mt. Ætna. In the highest zone, the *Regione Deserta*, from 6900 ft. to the summit, the vegetation is of a most stunted description. Even at a height of 6200 ft. the beeches become dwarfed. Owing to the scarcity of water and the frequent changes in the surface of the soil no Alpine flora can exist here, but there is a narrow zone of sub-Alpine shrubs, most of which occur also in the upper part of the wooded region. About forty species of plants only are found here, among which are the barberry, juniper, *Viola gracilis*, and *Saponaria depressa*. Within the last 2000 ft. five phanerogamous species only flourish: *Senecio Etnensis*, *Anthemis Etnensis*, *Robertsia taraxacoides* (these three peculiar to Ætna), *Tanacetum vulgare*, and *Astragalus Siculus*, which last grows in tufts of 3-4 ft. in diameter. The *Senecio Etnensis* is found as high as the vicinity of the crater, several hundred feet above the Casa Inglese. Not a trace of animal life can be detected on the higher portion of the mountain. The black silent waste, glittering in the sunshine, produces an impression seldom forgotten by those who have witnessed it. On the lower parts of the mountain, wolves, as well as hares, rabbits, and a few wild boars, are the usual objects of the chase. Ætna is clothed with fourteen different forests, which, however, present no definite line of demarcation. Ferns (especially the *Pteris aquilina*) frequently take the place of underwood. The densest forests are the *Boschi della Cerrila* and *di Linguaglossa* on the N.E. side, which, however, suffered greatly from the eruption of 1865. As lately as the 16th cent. impenetrable forests extended from the summit down to the valley of the Alcantara, and Cardinal Bembo extols the beauty of the groves of plane-trees. About the beginning of last century upwards of one-third of the E. coast of the island was still overgrown with forest.

ERUPTIONS. Ætna has been known as a volcano from the earliest ages. At one time the mountain has been represented as the prison of the giant Enceladus or Typhæus, at another as the forge of Vulcan. It is, however, remarkable that the Greek mariners' traditions in Homer do not allude to its volcanic character. Pindar, on the other hand, describes an eruption previous to 476. About eighty eruptions fall within the limits of history. The most violent were those of B.C. 396, 126, and 122, and A.D. 1169, 1329, 1537, and 1669. The last of these, one of the most stupendous of all, has been described by the naturalist Borelli. On that occasion the Monti Rossi were formed, 27,000 persons were deprived of all shelter, and many lives were lost in the

rapidly descending streams of lava. In 1693 an eruption was accompanied by a fearful earthquake, which partially or totally destroyed forty towns, and caused a loss of 60-100,000 lives. An eruption took place in 1755, the year of the earthquake at Lisbon, and others in 1766 and 1792. The last has been described by Ferrara. In the present century there have been eighteen eruptions, an average of one every four or five years. The most violent were those of 1812, 1819, 1843, 1852, and 1865. The first of these lasted six weeks and the second two months; the three last-mentioned were especially active at *Bronte*, *Zafferano*, and at the foot of *Mte. Frumento* to the N.E. of the principal crater respectively. The eruption of 1865 was accompanied by an earthquake which destroyed the village of *La Macchia*. Since then Ætna has again been in eruption in 1868, 1869, 1874, 1879, 1883, and 1886.

The most violent eruptions were those of 1879 and 1886. The former (26th May to 6th June, 1879) occurred on the N. slope, and was accompanied by the unusual phenomenon of a simultaneous outbreak of lava on the W.S.W. of the crater, which, however, ceased flowing at a height of 6500 ft. On the N.N.E. side the lava first appeared in the crater of 1874, near Monte Grigio. Here, at a height of 4705 ft. above the sea, it formed a new crater, which Prof. Silvestri, who witnessed its formation, has named *Monte Umberto-Margherita*. The lava poured forth in large masses from an opening at the foot of this elevation. Its descent was at first at the rate of about 15 ft. per minute, afterwards 3-6 ft. per minute, and finally 30-40 ft. per hour. In its course it devastated a large tract of cultivated ground (valued at upwards of 20,000*l.*), crossed the road from Linguaglossa to Randazzo (p. 337), and did not cease to flow till it had almost reached the river Alcantara. The superficial area of this stream of lava amounts to 2,720,000 sq. yds., while that on the S.W. side covers 135,000 sq. yds. only.

The last eruption was threatened since 1883. On 22nd March of that year, earthquakes and loud reports were followed by the formation of a fissure on the S. side of the mountain, to the E. of *Monte Concilio* (marked 'Co' on our map). No farther effects were observed, and although Prof. Silvestri prophesied another outbreak on the same spot, the volcano remained comparatively quiescent for three years. On 18th May 1886, however, the large central crater resumed activity and emitted dense clouds of steam and showers of ashes. Early the next morning a violent earthquake was felt on the S. slope of the mountain, and a new crater, about 4650 ft. above the sea level, was formed to the N.E. of Monte Concilio, about  $4\frac{1}{4}$  M. above Nicolosi, from the summit of which steam, molten stone, and ashes were hurled, amid crashes and reports like thunder. From the S. base of this new hill, now known as *Monte Gemellaro* ('Ge' on our map), molten lava poured down mountain, at the rate of 160-190 ft. per hour. The fury of the

eruption reached its height on 21st May. The lava continued to flow in the direction of Nicolosi, the terror-stricken inhabitants of which bore the pictures of the saints from the churches in a supplicatory procession to the so-called *Altarelli*, a building dedicated to the patron-saints of the village, and situated about 1 M. above it on a small eminence. On the evening of the 24th, the bishop of Catania solemnly displayed the Veil of St. Agatha. Three days later the lava-stream reached the *Altarelli*, but divided at the eminence and gradually slackened its speed. Another stream, however, on the E. side of Monte Rosso, made straight for Nicolosi. At midday on 31st May, the prefect ordered the village to be evacuated, and guarded the approach to it with soldiers. On 3rd June, however, the lava ceased flowing, within 370 yds. of the first houses, and next day the eruption ended with another earthquake. This eruption, though one of the most violent of the century, was less important than those of 1865, 1852, and 1843. The length of the lava-stream is about 4 M., it covers an area of more than 1000 acres and destroyed vineyards and cultivated lands to the value of 30,000*l*.

**\*\*ASCENT.** We quit Catania by the long Strada Etnea, and pass a long succession of country-residences. If time permits, the traveller should visit the park of the Marchese S. Giuliano, at *Licatia*, a little to the right of the road. By the *Barriera* the road divides, that to Nicolosi leading to the left, between the two obelisks. The ascent becomes more rapid; *Gravina* is passed, then *Mascalucia* (3000 inhab.), and farther on *Torre di Grifo* (*Torreliso*, 1749 ft.). Between this and Nicolosi we traverse the barren surface of the lava-stream of 1537. The rounded and at places tree-like bushes of broom (*Genista Etnensis*) which flourish here form a peculiar feature in the scene. To the right of the road, about  $\frac{1}{2}$  M. from Nicolosi, is the crater called the *Grotta del Bove*, which may be visited in passing (no path, through a doorway in a wall). To the left tower the reddish cones of the *Monti Rossi* (see below).

**Nicolosi** (2265 ft.; *Hôtel dell' Etna*), a village with 2700 inhab., 9 M. to the N.W. of Catania, is the usual starting-point for an ascent of Mt. Ætna. The traveller should at once apply to the 'Capo delle Guide', in the *Ufficio delle Guide*, and make the necessary arrangements with him. (Comp. p. 345). Those who intend to spend the night at Nicolosi should arrive in time to make an excursion to the *Monti Rossi* (3110 ft., in 2-3 hrs., there and back; mule 2 fr.) the same afternoon. They command a fine view, especially of the lava-field of 1886. — A visit to the *Monte Gemellaro* (p. 348) requires nearly a whole day. The best route passes the *Monte Arso*, where there is a water-tank in the house of Sign. Anteri. To the foot of the crater, a ride of 5 hrs.; the cone must be ascended on foot.



On the way to Ætna we pass the country-houses of Sign. Brun and Sign. Bonanno, skirt the Monti Rossi to the W., and then cross part of the lava stream of 1886. In 3-3½ hrs. we reach the *Casa del Bosco* (4216 ft.), at the W. base of the Monte Rinazzi. Near it good drinking-water is to be had, of which the guide carry away a supply. In the vicinity are several other houses including one belonging to the Duke Alba in a chestnut-plantation. The path winds through a hollow between smaller extinct volcanoes, until, about 6900 ft. above the sea, it enters the *Regione Deserta*. The ascent is at first gradual. To the right is seen the *Montagnuola* (8670 ft.), the W. extremity of the *Serra del Solfisio*, below which to the S. are hollows filled with snow. To the N. this ridge descends perpendicularly to a depth of 2-3000 ft. to the Valle del Bove, round which the traveller proceeds by the *Piano del Lago*, after a short but precipitous part of the ascent. As we approach the *Casa Inglese* (or *Casa Etnea*; 9603 ft.), the mules begin to show signs of fatigue and impatience to reach their destination. This house, which is almost indispensable to the climber of Ætna, was erected by order of several English officers at the beginning of the century during the occupation of Sicily. After having stood for fifty years, during which it had been maintained chiefly by the brothers *Gemellari* of Nicolosi, the hut was repaired on the occasion of the visit of the crown-prince Humbert of Italy in 1862, and more recently it was improved and enlarged by the Italian Alpine Club. Complaints, however, have been made of the want of cleanliness. Adjacent is a new *Observatory* for astronomical and meteorological purposes, under the superintendence of Prof. Tacchini (opened in 1887).

We now begin the ascent of the crater, the most laborious portion of the expedition. The height appears inconsiderable, but nearly 1000 ft. have still to be ascended. The walking on the lower part of the cone, on ashes yielding at every step, is uncomfortable. When the firm rock is reached, the ascent becomes easier.

In 1 hr. we attain the brink of the *Crater*, the form of which undergoes constant alteration. At one time it consists of a single profound abyss, 2-3 M. in circumference, at another it is divided by a barrier into two parts, one of which only emits smoke. The summit itself is usually altered by every eruption. In 1861, it was on the E. side, in 1864 on the W., and even ancient writers expressed their belief that the crater sank to some extent after every eruption.

After a short pause the highest peak (10,835 ft.) is easily ascended, as the surface is soft. From this spot the *SUNRISE*, a spectacle of indescribable grandeur, should be witnessed. The summit is illumined by the morning twilight whilst all below is enveloped in profound obscurity. The sun still reposes in the sea, which

occasionally presents the appearance of a lofty bank of clouds, the horizon being considerably more elevated than the spectator would expect. For some time purple clouds have indicated the point where the sun is about to appear. Suddenly a ray of light flits across the surface of the water, gradually changing to a golden streak, the lower part of which shimmers in an intense purple as it widens. The beaming disc then slowly emerges. The mountains of Calabria still cast their long shadows on the sea; the top of Ætna alone is bathed in sunshine. The light gradually descends to the lower parts of the mountain, and the dark violet shadow which the vast pyramid casts over Sicily to the W. deepens. The outlines of the cone and its summit are distinctly recognised, forming a colossal isosceles triangle on the surface of the island. After  $\frac{1}{4}$  hr. the sublime spectacle is over, and the flood of light destroys the effect produced by the shadows. The deep valleys and the precipitous coast alone remain for a time in obscurity, being shaded by the loftier mountains. As the sun continues to ascend, new points become visible. The spectator stands at the centre of a vast circle of 260 M. in diameter and 800 M. in circumference. Towards the N.E. is the peninsula of Calabria, above which masses of clouds frequently hover on the N., giving it the appearance of an island. The Faro of Messina (the town not visible) lies at our feet, the Neptunian Mts. appear like insignificant hills, and the Nebrode only a degree higher. The Pizzo di Palermo, the highest point of the Madonie range to the W.N.W., and the Pizzo of Corleone and Cammarata to the W. are the only conspicuous points. In winter, when the atmosphere is unusually clear, the motion of the waves on the shores of the island is said to be distinguishable. The coast of Africa, being below the horizon, cannot possibly be visible, notwithstanding the assurances of the guides. Malta, however, may be distinguished. The greater part of the E. coast of the island is visible; the Lipari islands appear to greet their majestic sovereign with their columns of smoke; the promontory of Milazzo extends far into the sea; and numerous other points, which cannot be enumerated, are described.

After a walk round the crater, (which, however, is rendered impracticable by the smoke in a high wind, comp. p. 345), we descend rapidly to the Casa Inglese and remount our mules. In descending, we make a slight digression towards the E. in order to approach the upper margin of the **Valle del Bove**, a black, desolate gulf, 3 M. in width, bounded on three sides by perpendicular cliffs, 2000-4000 ft. in height (left *Serra delle Concazze*, right *Serra del Solfizio*), and opening towards the E. only. Geologically this basin is the most remarkable part of Ætna, as its S.W. angle, the so-called **Balzo di Trifoglietto**, where the descent is steepest and most precipitous, was very probably the original crater of the mountain.

— The traveller should not omit to direct the guides to conduct him to the two regular cones whence an eruption in 1852 proceeded.

From the upper margin of the Valle del Bove we ride to the *Torre del Filosofo* (9570 ft.), the traditional observatory of Empedocles, who is said to have sought a voluntary death in the crater. According to others it was used as a watch-tower in ancient times. As the building is obviously of Roman construction, it was possibly erected on the occasion of the Emperor Hadrian's ascent of the mountain to witness the sunrise. The descent now recommences; the steeper portions are more pleasantly and safely traversed on foot. Before reaching the plain of Nicolosi we observe the monastery of *S. Nicola d'Arena* to the left, where the Benedictines of Catania used to celebrate their vintage-festival. It was founded in 1156 by Simon, Count of Policastro, nephew of Roger I.

Instead of returning to Catania, the traveller may prefer to proceed from Nicolosi by *Pedara Via Grande* and *Acireale*, and thence by the high-road to *Giardini* (p. 330).

### 38. From Catania to Syracuse.

54½ M. RAILWAY, three trains daily in 3¼ hrs.; fares 9 fr. 85, 6 fr. 90, 4 fr. 95 c. — STEAMBOAT twice weekly in 4 hrs.; from Syracuse to Malta, see p. 381.

The railway intersects the *Piano di Catania*, the *Campi Laestrygonii*, which Cicero extols as the 'uberrima pars Siciliae' and which are still regarded as the granary of the island. To the right lies the town of *Misterbianco* (p. 339).

5 M. *Bicocca*, junction for Girgenti and Palermo (R. 29). 10 M. *Passo Martino*. The train crosses the *Simeto* (*Symaethus*), and beyond it the *Gurnalunga*. Lower down, these streams unite to form the *Giarretta*. In winter the whole plain is frequently under water, and the high-road impassable. Malaria prevails in the lower parts in summer. The railway traverses the hilly ground. Tunnel.

16 M. *Valsavoia* (diligence to Caltagirone, see p. 307). The train now approaches the *Biviere di Lentini*, frequented by innumerable waterfowl in winter. This lake, the largest in Sicily, did not exist in ancient times. It is usually swollen in winter, while in summer its exhalations poison the atmosphere (Lentini is therefore to be avoided as a resting-place for the night). Its circumference varies from 9½ to 12½ M., according to the height of the water.

18 M. **Lentini**. The town is about 3 M. from the station.

Lentini (*Caffè and Trattoria Trinacria*), a town with 11,000 inhab., the ancient *Leontinoi*, one of the earliest Greek settlements in Sicily, was founded in B.C. 729 by colonists from Naxos under Theocles, simultaneously with Catana. A century later the transition from oligarchy to democracy was succeeded by the establishment of a tyranny by Panætius, who is said to have been the first tyrant in Sicily. After another century the town suc-

cumbed to Hippocrates, tyrant of Gela, and thus became subject to the tyrants Gelon, Hiero, and Thrasylbulus of Syracuse. It afterwards regained its independence, but was again subdued by Syracuse, and to some extent gave rise to the war with Athens. Gorgias, the great orator and sophist, was a native of Leontinoi (480-380), and it was by his persuasive eloquence, as is well known, that the Athenians were induced to intervene in the quarrels of the Sicilians. After the disastrous issue of the war, Leontinoi continued subject to Syracuse; but Timoleon at length expelled the tyrant Hicetas and restored its independence. In the 3rd cent. it came into the power of Hiero II., whose successor Hieronymus lost his life here. Polybius, who records this event, at the same time describes the situation of the town. It appears to have lain to the S.W. of the present town, and not where local topographers usually place it. Under the Romans it was of little importance. The Saracens gained possession of it at an early period. In the middle ages the fortress was besieged several times, and bravely defended. The town and castle were almost totally destroyed by the earthquake of 1693.

A road ascends in long windings from Lentini to *Carlentini*, a poor town with 5600 inhab., founded by Charles V. (whence the name).

From Lentini, or from Augusta, a visit may be paid to the tomb-caverns of *Pantalica*, to the N. of Palazzolo (p. 311); carriage there and back in one day 25 fr.

The train now turns to the E. towards the coast, following the valley of the *S. Leonardo* (the *Terias* of the ancients), which it afterwards crosses. This river, now an insignificant stream in a shallow valley bounded by limestone hills, was down to the 12th cent. navigable for sea-going vessels as far as Lentini.

24 M. *Agnone*. To the left the so-called *Pantano*, a marshy pond, becomes visible.

31 M. *Brucoli*. The line skirts the lofty coast. Large salt-works are passed. At the mouth of the *Porcari* (the ancient *Pantacys*), which here breaks its way through the hills, lay *Trotilon*, one of the earliest Greek settlements in Sicily.

35½ M. *Augusta*, a fortified seaport with 11,900 inhab., was founded by Frederick II. in 1232, and peopled with the inhabitants of Centuripe (p. 306), which was destroyed in 1233. It occupies the site of the ancient *Xiphonia*. The town was conquered and destroyed several times in the middle ages. In 1676 it was taken by the French, and Duquesne here defeated De Ruyter, who died of his wounds at Syracuse (see p. 358). In 1693 the town was severely damaged by the earthquake.

The railway follows the coast. The *Megarean Bay* of antiquity, extending from the *Capo Santa Croce*, E. of Augusta, to the *Capo S. Panagia* near Syracuse, was formerly bordered with a number of towns. Here from N. to S. lay *Xiphonia*, *Megara Hyblaea*, and *Alabon*. *Megara Hyblaea*, which was situated between the mouths of the *Alcantara* and *S. Gusmano*, was founded in 728 by colonists from Megara near Athens, conquered and destroyed by Gelon, but re-erected after the Athenian and Syracusan war as an outlying fort of Syracuse.

On the hills to the right lies the small town of *Melilli*, the Hyblæan honey, so highly extolled by the poets, was pro

On 1st and 2nd May a vast concourse of people assembles at Melilli to offer thanks to St. Sebastian for the miraculous cures effected by him, and to celebrate his festival.

44 M. *Priolo*; the village lies to the right. To the left is the peninsula of *Magnisi*, connected with the mainland by a narrow isthmus. This was the peninsula of *Thapsus*, well known in connection with the Athenian campaign. The Athenian fleet lay to the N. of the isthmus. Salt-works are now situated here.

About 1½ M. from Priolo stands the '*Torre del Marcello*', probably the remains of a tomb, but commonly reputed to be a trophy erected here by Marcellus on the site of his camp after the conquest of Syracuse.

The train now skirts the *Trogilus*, the bay where the fleet of Marcellus lay, and approaches the terrace which extended from the Belvedere to Capo S. Panagia and bore the N. Dionysian town-wall of the Achradina. It crosses the wall near the *Tyche* quarter of the town, runs eastwards to *Capo S. Panagia*, and finally skirts the precipitous E. margin of the bare, rocky plateau. Passing the (r.) Capuchin Monastery with its *Latomia*, we at length reach —

54½ M. Stat. *Siracusa*, ¾ M. from the town (one-horse carriage 90 c., two-horse 1 fr. 20 c.; at night 1 fr. 40 or 1 fr. 70 c.)

### 39. Syracuse.

**Hotels.** *VITTORIA* (Pl. b; B, 2), in the town, without view, D. 5 fr. (dépendance in the *Passeggio Aretusa*, commanding a fine view of the sea); *LOCANDA DEL SOLE*, Corso Vitt. Eman. (Pl. a; A, 2), near the quay. R. 2½, D. 4, B. 1½, lunch 3, L. ½ fr., service complained of; *ROMA*, Via Roma, with dépendance at the harbour, good rooms, recommended to gentlemen travelling alone, R. 2-4, pens. 5-7 fr.; *ALB. D'ITALIA*, Corso Vitt. Emanuele, unpretending, R. 1 fr. — \**Casa Politi*, near the *Piazza del Duomo* and the *Arethusa*, clean rooms and good food (pens. 7-9 fr.; English spoken). *Salvatore Politi* (see below), the proprietor, contemplates opening a pension also at the *Latomia dei Cappuccini* (p. 365), with arrangements for the convenience of invalids.

**Restaurants.** The hotels also contain restaurants. *Trattoria del Piemontese*, opposite the *Croce di Savoia Café*. *Muscato*, *Amarena*, *Isola Bianco*, and other Syracusan wines may be procured. Among the favourite varieties of fish are the *Rivetto* (large, but delicate), *Salamone*, *Dentici* (so called from its large teeth), and *Palamito* (resembling salmon).

**Café.** \**Croce di Savoia*, *Piazza del Duomo*. — Near the piazza is a *Club*, well supplied with Italian newspapers, to which visitors are readily admitted.

**Cabs.** From the station to the town, see above. — Drive in the town with one horse 50 c., with two horses 80 c.; at night 1 fr. or 1 fr. 30 c. — Per hour 1½ or 2 fr., at night 2 or 2½ fr.; each additional half-hour 60 or 80 c., and 80 c. or 1 fr. — Luggage 20 c., if over a hundredweight 40 c.

**Guides.** *Salvatore Politi*, fee 5 fr. for the whole day, 3-4 fr. for half-a-day; he also procures carriages at 12 fr. for a whole day, 6-8 fr. for half-a-day, and offers photographs, coins, drawings on papyrus, etc., for sale. *Antonio Casacuberta*, *Palazzo Mascari*, is another good guide, who speaks English perfectly (fee 8-10 fr. per day). *Michel Angelo Politi* (speaks a little French), *Gabriele Vairo*, and *Felice Valerio*, *Strada Resalibera 14* (speaks English, French, etc.) are also recommended.

**Donkeys**, about 3 fr. per day.

**Boats.** To the *Cyane* (p. 368) 6-8 fr.; to the mouth of the *Anapo* only, 1½-2 fr. — The boatmen here are generally less extortionate in their











# SIRACUSA

1:9.000



1. Archivio
2. Banca nazionale
3. Banca di Sicilia
4. Camera di Commercio
5. Duomo (Tempio di Minerva)
6. Ginnasio e Liceo
7. Municipio
8. Museo archeologico e Biblioteca
9. Ospedale
10. Palazzo Montalto
11. Posta
12. Prefettura
13. Teatro comunale
14. Telegrafo
15. Tempio di Diana

demands than those in other parts of Italy. To or from the steamboats  $\frac{1}{2}$  fr. for each person. Ferry from the town to the Sicilian coast (Pozzo degli Ingegneri) or across the small harbour to the N., 25 c.; pedestrians thus effect a considerable saving.

**Steamboats** of the *Florio-Rubattino Co.* on Tuesdays and Fridays at 8 p.m. to Catania, Messina, and Palermo; on Monday evenings to Terranova, Licata, Girgenti, Sciacca, Trapani, and Palermo (see p. 280). On Sundays and Wednesdays at 11 p.m. to Malta (see p. 381).

**Post-Office** (Pl. 11; B, 3) and **Telegraph-Office** (Pl. 14; B, 4), both in the Piazza del Duomo. — Diligence to Palazzolo, see p. 311.

**Attractions.** If the traveller has one day only at his disposal, he should devote a few hours only to the modern town, and the rest of the day to the ancient city; and he should not omit to visit the Greek theatre at sunset. The chief points of the ancient town may be visited by carriage in 6-8 hrs. — Two days at least should, however, be devoted to Syracuse if possible, and in this case an excursion may be made to the valley of the Anapo. There are many pleasant walks in the neighbourhood, and with the aid of the map and the following directions the most interesting points may be found without a guide. Bread and cheese and also good wine are obtained in the numerous osterie of the district, and the traveller may supplement these by carrying with him hard-boiled eggs or cold meat.

*Syracuse*, which was in ancient times the most important town in Sicily, and indeed the most important of all the Hellenic cities, now contains 23,600 inhab. only. It is situated on an island close to the coast, and is the seat of a prefect and a bishop, but its trade is unimportant. The bay on the W. side of the town is the *Porto Grande*, the entrance to which between the S. extremity of the island and the opposite promontory of *Massolivieri*, the ancient *Plemmyrion*, is 1300 yds. in width. The N. bay is named the *Small Harbour*. During the height of its prosperity Syracuse contained no fewer than 500,000 inhab., and it extended over a large tract of the lofty coast to the N.W. — This is one of the most interesting points in Sicily, its natural beauties vying with its great classical attractions.

*Syracuse* was founded in 734 by Corinthians under *Archias* on the island of Ortygia, where a Phœnician settlement had probably been established at an earlier period. The Sikelian inhabitants were reduced to the condition of serfs, and compelled to cultivate the soil. The government was conducted by the aristocracy, the descendants of the founders, who were called *Gamores*. Owing to the fertility of the soil, the colony rapidly rose to prosperity, and within 70 years after its establishment founded *Acraë* (Palazzolo) and *Henna* (Castrogiovanni), and 20 years later *Casmennæ*. (It is probable, however, that *Henna* was of later origin.) *Camarina* was founded in 599. The final issue of the contests carried on with varying success between the nobles and the people was, that *Gelon* in 485 extended his supremacy from Gela to Syracuse, to which he transferred his residence. He contributed in every respect to the aggrandisement of the city, and, after he had in conjunction with *Theron* defeated the Carthaginians at *Himera* in 480, the golden era of the Greek supremacy in Sicily began. During a long series of years the fortunes of the whole island were now interwoven with those of Syracuse. *Gelon*, who reigned for seven years only, was, after his death in 478, revered as a demigod and the 'second founder of the city'.

He was succeeded by his brother *Hiero I.* whose rule was characterized by the same energy and good fortune. He defeated the formidable Etruscans (p. 109) near *Cumæ*; and at his court *Æschylus*, *Pindar*, *Simonides*, *Epicharmus*, *Sophron*, and *Bacchylides* flourished. After a reign of eleven

years only he was succeeded by *Thrasybulus*, the youngest of the three brothers.

Notwithstanding his army of 15,000 mercenaries, *Thrasybulus* was banished from the city in the year of his accession (487), and a *Democracy* was established. In the conflicts with the Sikellan prince *Ducetius* and the *Acragantines* the army of Syracuse maintained its superiority, and the supremacy of the city gradually extended over a great part of the island.

Syracuse was afterwards reduced to great extremities by the Athenians, whose aid had been invoked by the *Egestans*. In B.C. 415 they accordingly sent a fleet of 134 triremes to Sicily under *Nicias* and *Lamachus*, hoping to conquer the island and thus extend their supremacy over the western Mediterranean. At first the Athenians were successful, especially in the summer of 414 when they stormed the loftily situated *Epipolæ*, and almost entirely surrounded the city with a double wall, extending from the *Trogilus* to the great harbour. The beleaguered city was on the point of capitulating when the Spartan *Gylippus*, who had landed on the N. side of the island with a small army, came to its relief, and succeeded in making his way into it through an opening in the Athenian wall. With his aid the citizens gradually recovered strength, and gained possession of the *Plemmyrium*, the promontory at the entrance to the harbour opposite *Ortygia*, and then occupied by *Nicias*. Once more, indeed, the nautical skill of the Athenians enabled them to defeat the Syracusan fleet off the harbour, and they erected a trophy on the small island of *La Galera* below *Plemmyrium*; but this was their last success. In another naval battle the Syracusans were victorious, while the prospects of the Athenians were but temporarily improved by the arrival of *Demosthenes* with auxiliaries. A desperate attempt made by the latter by night to capture the heights of *Epipolæ*, and thus to avoid the Syracusan intrenchments which confined the Athenians to the vicinity of the Great Harbour, was repulsed with great slaughter. Disease broke out among the Athenians, and their misfortunes were aggravated by dissensions among their generals. The retreat was finally determined on, but was frustrated by an eclipse of the moon (27th Aug. 413) and by the superstition of *Nicias*. The Syracusans then resolved to endeavour to annihilate their enemy. They were again victorious in a naval battle, and enclosed their harbour by a series of vessels, anchored and connected by chains across the entrance, 8 stadia in width. The decisive encounter now approached. The two land-armies were stationed on the bank of the harbour and stimulated the combatants by loud shouts, whilst the fluctuating tide of success elicited alternate expressions of joy and grief, which have been so graphically described by *Thucydides* as resembling the surging of a dramatic chorus. The Athenians were overpowered. On the following day the crews refused to attempt again to force a passage, and on the third day the retreat was commenced by land in the direction of the interior of the island. To the W. of *Florida*, however, the pass was obstructed, and the ill-fated Athenians were compelled to return to the coast. Here they were overtaken by the Syracusans. *Demosthenes* with 6000 men was compelled to surrender, and after a fearful struggle on the *Asinarus*, near *Noto*, *Nicias* met with the same fate. Few escaped. The generals were executed, and the prisoners languished for eight months in the *Latomæ*, after which the survivors were sold as slaves, with the exception of a few who are said to have been set at liberty on account of their skill in reciting the verses of *Euripides*. Thus was the power of mighty Athens shattered against the walls of Syracuse, never again to recover its ancient prestige; and *Thucydides* justly observes that — 'this event was the most important which befel the Greeks during this war (the Peloponnesian), or indeed in any others in Greek history which are known to us.'

A few years after the deliverance of the city from these extremities the Carthaginians overran the island. This new and imminent danger was the occasion of the rise of *Dionysius I.*, who presided over the fortunes of the city with great ability from 406 to 367. *Himilco*, who besieged the city from the *Plemmyrium* and the *Olympieum*, was fortunately driven

away by a pestilence in 396. Dionysius then chastised the allies of the Carthaginians, and fortified, extended, and greatly embellished the city. His sway embraced the greater part of Sicily and Magna Græcia, and his influence in the affairs of Greece itself was so great that he was regarded as the most powerful prince of his time next to the king of Persia.

His son *Dionysius II.* possessed the vices without the virtues of his father. In 366 he was banished by his uncle *Dion*, and again, on his return to the city after the assassination of *Dion*, by *Timoleon* in 343. The latter re-established the republic, and introduced new colonists from Greece. After his death in 336, however, the independence of the Syracusans again began to decline.

In 317 the tyrant *Agathocles* from *Thermæ* (*Termini*) usurped the supreme power, and retained it until his death (by poison) in 288. He was a talented monarch, but a characteristic example of the moral depravity of the Greeks of his time — cruel, faithless, and full of fantastic schemes. Whilst he was engaged in besieging Carthage, *Hamilcar* attacked Syracuse (310), but unsuccessfully. The sway of *Agathocles* extended to Lower Italy also. On his death the republican form of government was re-established, but in 288 *Hicetas* usurped the tyranny, and was assassinated in 279. His murderers invited *Pyrrhus* of Epirus, son-in-law of *Agathocles*, from Italy, who arrived in 278 and conquered nearly the whole island. He gave dissatisfaction, however, to the Syracusans, and returned to Italy in 276.

On the departure of *Pyrrhus* the general *Hiero II.* became king, and under him Syracuse enjoyed its last period of prosperity (275-216). *Theocritus*, the father of bucolic poetry, and *Archimedes*, the mathematician, were among the eminent men who lived at his court. He was unable, however, to wrest *Messana* from the *Mamertines*, who threw themselves upon the protection of Rome. In the First Punic War, which then ensued, *Hiero* at first took the part of the Carthaginians, but afterwards entered into a treaty with the Romans, whose faithful ally he remained for the rest of his life. Under the auspices of *Hiero* was constructed a magnificent and famous vessel which has been described by *Athenæus*.

*Hieronymus*, *Hiero's* successor, allied himself with the Carthaginians, and after his assassination the city was held by Carthaginian agents. It was therefore besieged by *Marcellus* in 214-212, and was defended against his attacks on the N. and from the sea by the celebrated *Archimedes*. During the celebration of a festival, some of the bravest Romans scaled the walls of *Tyche* (by the *Trogilus* harbour) and, proceeding along the summit, captured *Hexapylon*, which had been erected by *Dionysius*. *Tyche*, *Neapolis*, and the *Epipolæ* thus fell into the hands of *Marcellus*, but the island and the *Achradina* were not yet overcome. Whilst he was attacking the *Achradina* in its entire length on the W. the besieged quitted the island in order to aid in repelling the attack. This contingency was anticipated by a traitor, who introduced the crew of a Roman vessel into the town by means of the *Arethusa*, and conducted them to *Achradina*. The city was plundered, and *Archimedes* slain by a soldier who did not know him. In order to paralyse the city's power of resistance, *Marcellus* caused the island, which since the erection of *Achradina* had been connected with the mainland, to be again separated, and united with it by a bridge only, at the same time forbidding the Syracusans to inhabit it.

After the enormous booty, comprising valuable works of art, had been conveyed to Rome, Syracuse sank to the condition of a Roman provincial town. *Cicero*, indeed, describes it as the 'largest of Greek, and the most beautiful of all cities', but this was little more than an echo of the testimony of earlier writers in happier days. It was so reduced by the civil war between *Pompey* and *Octavian* that the latter, on his accession to the throne, found it necessary to re-people it with a new colony. The Apostle *Paul* spent three days at Syracuse on his journey to Rome, and, although he did not found a Christian community there, it is certain that Christianity was established in the city at a very early period. According to tradition, *St. Peter* is said to have sent *St. Marcan* hither from Antioch in the year 44, for the purpose of preaching Christianity.

As early as A.D. 278, Syracuse was plundered by a band of Franks

who had escaped from captivity on the shores of the Black Sea. *Belisarius* took the place in 535 and made it the capital of the island, and *Constantius* in 663-68 even transferred the seat of government thither. One year later it was plundered by *Abd-Allah-ibn-Kais*. In 828, when the Byzantine general *Euphemius* invited the Saracens to Sicily, they arrived at Syracuse, and pitched their camp in the *Latomie*, commanded by *Asad-ibn-Forât*, but were soon compelled to raise the siege. In 878 the city at last succumbed to *Ibrahim-ibn-Ahmed* after a siege of nine months. The monk *Theodosius* gives an appalling account of the distress of the besieged and the ferocity of the victors. The spoil they obtained here was greater than that yielded them by any other conquest.

Since that period Syracuse has been a place of little importance. With the aid of the Normans the town was again taken by the Byzantine general *Maniaces*, but was soon recaptured by the Saracens. *Ibrahim-ibn-Thimna*, the Saracen commandant in Syracuse, subsequently invited the Normans to Sicily, and in 1085 the latter took Syracuse, and strengthened the castle which the Saracens had erected to command the isthmus. In this fortress Queen *Bianca of Castile* was besieged by *Bernard Cabrera* in 1410. *Charles V.* established an arsenal at Syracuse, and caused the fortifications of the isthmus to be constructed with materials from the ruins of the theatre and other Greek edifices. Here in 1676, after the battle of Agosta, the celebrated naval hero *De Ruyter* died (p. 363), and was interred in the *Plemmyrium*.

In 1837 the Neapolitan government transferred the prefecture from Syracuse to Noto. In 1865, however, the city was again raised to the rank of the capital of a province, and it now begins to recover a little of its ancient importance.

A few only of the attractions of Syracuse lie within the modern town, most of them being situated on the rocky plateau to the N.W., the site of the ancient city.

## I. MODERN SYRACUSE.

*Cathedral (Temple of Minerva), Museum, Arethusa, Temple of Diana.*

The present town, as already stated, occupies the island of *Ortygia*, which formed but a small part of the site of the ancient city. The approach to it from the coast is defended by a now dilapidated *Citadel* of the time of *Charles V.*, the towers of which command a noble prospect (permission from the officer on guard). The extremity of the island is also protected by fortifications. The town is closely and irregularly built. It is traversed lengthwise by two somewhat winding main streets, intersected by a third, the *Corso Vittorio Emanuele*, formerly called the *Via Maestranza*. The cathedral-square adjoins the *Via Cavour*, the westernmost of the two long streets.

The **Cathedral** (Pl. 5; B, 3) stands on the site of a Doric temple, the columns of which with their capitals and the entablature with its triglyphs are still seen projecting from the sides of the church. The temple was a peripteral hexastyle on a basement of three steps, about 61 yds. in length, and 24 yds. in width. Of the thirty-six columns thirteen are still visible on the N. and nine on the S. side. They are 28 ft. in height and 6½ ft. in thickness. It is not known what deity the temple was dedicated, but from its proximity to

the Arethusa, it was perhaps a temple of Diana. Local tradition calls it a *Temple of Minerva*; but the temple of that goddess, described by Cicero in his speeches against Verres as a sumptuous edifice containing the most costly treasures, is supposed by several authorities to have stood at the S.E. extremity of the island. The interior of the cathedral is of no great interest. The pilasters separating the nave from the aisles occupy the place of the ancient walls of the cella. The font, formerly in S. Giovanni, consists of an antique marble basin with traces of a Greek inscription.

The **Museum** (beside Pl. 14; B, 3), which is situated nearly opposite the chief entrance of the cathedral, is open daily 9-1 and 3.30-5 o'clock. The director is *Commend. Franc. Sav. Cavallari*.

On the ground-floor to the right, Christian inscriptions; Sarcophagus of Valerius found in the catacombs of S. Giovanni and dating from the 5th cent. A.D. — In the adjoining room, mediæval objects; and a Madonna by *Antonello Panormita* (1497). — Upstairs, to the left, a valuable collection of Greek vases (especially Corinthian vases from Acrae, Ortygia, Lentini, Camerina, Fusco and Megara Hyblæa), lamps, figures in clay. In the middle, Roman sculptures, figures wearing the toga, statue of Æsculapius. — To the left, \**Statue of Venus Anadyomene*, found by March. Landolina in the Bonavia garden in 1804, almost entirely preserved except the head. — The room behind contains architectural fragments. — On the right, Greek sculptures: by the side wall, very antique and much damaged *Relief* from Megara, representing a kneeling warrior; \**Statuette of a Woman*; \**Head of Zeus*; Greek tomb-relief of a boy and a man (in halves); by the end-wall, altar from the proscenium of the Greek theatre; masks, etc.

In the Piazza Minerva is also a *Library* with 9000 vols. and a few MSS., open 10-12.

From the S. angle of the Piazza del Duomo the *Via Maniaci* leads us in 3 min. to the mythological **Fountain of Arethusa** (Pl. B, 4, 5), which has recently been enclosed in a semicircular basin. The nymph Arethusa, pursued hither from Elis by the river-god Alpheus, is said to have been metamorphosed by Diana into this fountain. The water is now salt, the result of an earthquake. The gate leading to the fountain is opened, if desired, by the custodian who lives near (5 soldi).

The *Passeggiata Aretusa* (Pl. A, 3, 4) affords a pleasant walk and a view of the harbour and Mt. Ætna.

The ruins of a so-called **Temple of Diana** (Pl. 15; B, 1) in the *Casa Santoro*, in the *Vico di S. Paolo* are more probably those of a temple of Apollo. This very remarkable Greek temple, the front part of which recent excavations have brought to light, was a peripteral hexastyle of unusual length, and must have been flanked by at least nineteen columns on each side. A very early inscription on the highest step of the basement, unfortunately mutilated, is supposed to refer to the foundation of the edifice and its dedication to Apollo, whose name it contains.

The other antiquities in the town (remains of baths, etc.) are of inferior interest. Among the numerous remains of mediæval architecture, the \**Palazzo Montalto* (Pl. 10; B, 2) deserves mention.

The castle at the S.E. extremity of the island contains a Gothic portal, permission to see which may be obtained through an officer of the garrison. — Above the *Porta Marina* are ornaments in the Saracenic style.

## II. ANCIENT SYRACUSE.

Syracuse was the largest of the Hellenic cities. Strabo states that its circumference was 180 stadia (20 M.). It consisted of five distinct portions: —

1. The island ORTYGIA (p. 358), the oldest part of the city.
2. The town on the precipitous coast to the N. of the island, called the ACHRADINA, one-half being situated on the plateau of limestone-rock, the other half between the latter and the great harbour, excluding a small portion on the N. bank of the small harbour which Dionysius had enclosed with a lofty wall and added to the island. To the latter belonged the *Small Harbour* (sometimes erroneously called the *Marble Harbour*), which lay between the wall and the island. — The W. wall of the Achradina (comp. the Plan) constructed by Gelon, may still be traced by the remnants which extend towards the S. from the tonnara of S. Panagia. Near the point where the roads from Noto and Floridia converge, the wall of the Achradina probably abutted on the *Great Harbour*, which was also flanked with quays. Towards the sea this secure part of the town, which could never be reduced by violence, was defended by a lofty wall. Here were the *Market* ('Agora') with *Colonnades*, the *Buleuterium*, where the national assemblies were held, the *Pentapylon* and the *Prytaneum*. The latter lay opposite to the island, to the right of the present road to Catania (see p. 362), where the *Timoleonteum*, a gymnasium with colonnades, containing the tomb of Timoleon, and a *Temple of Zeus Olympius* also rose.

It is not easy to determine with equal certainty the limits of the other parts of the city which lay to the W. of the Achradina, on the plateau, which contracts as it extends upwards towards the Epipolæ or fortress.

3. TYCHE, on the N. side, derived its name from a temple of Fortune.

4. NEAPOLIS, situated to the S., on the terrace above the great harbour, and which during the Roman period descended to the plain as far as the left side of the road to Floridia, was named *Temenites* at the time of the Athenian siege. Here are situated the *Greek Theatre*, the so-called *Ara*, the *Roman Amphitheatre*, the *Palæstra* in the garden of Bufardeci, the *Latomie del Paradiso* and of S. Venera, and the *Street of Tombs*.

5. The EPIPOLÆ, the highest point of the city, formed the W. angle of the trilateral plateau, and was so named by the Syracusans, as we are informed by Thucydides, from being on the top of or

above (Greek ἐπιπολῆς) the rest of the city. At the time of the Athenian siege this point was as yet unconnected with the city, although not left unguarded. The Athenians took it by storm, constructed *Labdalon*, an intrenchment on the N. side, and intended to erect a wall extending from the harbour Trogilus in a curve round Achradina, Tyche, and the Temenites to the great harbour. Gylippus, however, by the construction of a cross-wall, rendered the entire undertaking useless, just as it was approaching completion.

The merit of surrounding these four districts by a *City-wall*, constructed of huge blocks of stone, is due to *Dionysius I.* The N. portion was probably erected about 402. Within twenty days, it is said, 60,000 workmen with 6000 yoke of oxen constructed 30 stadia ( $3\frac{1}{2}$  M.) of the wall, but the work was not completed till the year 385.

The whole of the enclosed space could not have been covered with houses, but every trace of buildings having completely disappeared, the only clue to the extent to which the ground was so occupied consists of the number of wells which still exist. Two vast *Aqueducts* supplied the city, one of which was fed, high among the mountains, by the *Buttigliara*, an affluent of the Anapus, whence it conveyed the water by subterranean channels, several miles long, up to the level of the Epipolæ. It is there seen flowing near the summit uncovered, after which it is precipitated from the height near the theatre, and finally empties itself into the harbour. The other aqueduct descends from *Monte Crimiti*, the *Thymbria* of Theocritus, and also ascends to the level of the Epipolæ, after which it skirts the N. city-wall, sending several branches southwards to the Achradina. It then turns to the S. and proceeds along the coast. The course of this channel is traced by means of the numerous rectangular apertures hewn in the rocky plateau, in which, far below, flowing water is detected. As these openings (*spiragli*) do not occur for a long way between the Epipolæ and the other parts of the town, we may assume that this space was uninhabited. The Athenians, as is well known, cut off the supply of one aqueduct.

Crossing the fortifications of the inner, and then (7 min.) those of the outer town-gate, we come in 5 min. more to a circular space from which three roads diverge. That to the left leads to Noto (p. 310); that in a straight direction is the Florida and Palazzolo road (p. 311), which leads to the railway-station and Fort Euryelus (comp. p. 364). The road to the right forks after a few hundred paces, the right and narrower branch leading to the Cappuccini (p. 365), and the left branch to Catania (p. 340). The latter divides the ancient city into two nearly equal parts: on the E. (right) lies the *Achradina*, on the W. (left) *Neapolis* and *Epipolæ*, to the N. *Tyche*. Our description begins with the more important and interesting W. half.

In the Bufardecì Garden, near the railway-station, the remains of a Roman palæstra, marked '*Ginnasio Romano*' on the Plan, were excavated in 1864. Among the interesting ruins are fragments of a handsome entablature. Beyond this is visible the wall of the Roman *Neapolis*, on the other side of which an ancient street has been discovered.



a. *Western Portion.*

**Amphitheatre. Hecatomb Altar. \*Latomie del Paradiso and di Sta. Venera. \*Theatre. Street of Tombs. \*Euryelus.**

In a meadow, a few hundred paces to the right of the above-named circular space outside the fortifications, we observe an unfluted column, which is probably a fragment of the magnificent ancient forum (*Agora*). Not far from this column passes the road to Catania, from which the road to the Cappuccini immediately diverges to the right (see p. 365).

The Catania road then crosses the railway and ascends gradually. After  $1\frac{1}{2}$  M., at the point where we observe the rose-window of the church of S. Giovanni (p. 366) on the right, our road is crossed by another. Following the latter to the left we reach (5 min.) a small osteria and the house of the Custode delle Antichità. Adjacent is a Roman reservoir. (The services of the custodian are necessary for the Latomia only, but he also accompanies visitors to the Amphitheatre and the Greek Theatre.)

Opposite the custodian's house a path to the left leads in a few minutes to the **Amphitheatre**, a Roman structure of the period of Augustus, 77 yds. in length and 44 yds. in width, and apparently destitute of subterranean chambers. Numerous blocks of marble from the ancient parapet lie scattered in the arena, some of them bearing inscriptions with the names of the proprietors of the seats which they adjoined.

About 150 paces farther, to the left of the path, is the (closed) entrance to the great **Altar of Hiero II.** It is related of that monarch that he erected an altar, a stadium (202 yds.) in length; and this structure is probably the same, being 215 yds. in length and 25 yds. in width. Here probably were sacrificed the hecatombs of 450 oxen, which were annually offered to commemorate the expulsion of the tyrant Thrasybulus.

Opposite is the entrance to the **\*Latomia del Paradiso**, an ancient quarry hewn in the rock to a depth of 35-45 yds., and now overgrown with the most luxuriant vegetation. These latomie, which form one of the characteristics of Syracuse, yielded the material of which the city was built. Some of them are of later origin than the aqueducts. They were also used as burial-places, and they sometimes formed prisons for captive enemies who were compelled to work in them. On some of the isolated masses of rock traces of the guard-houses of the sentries are said to be still distinguishable (?). The Latomia del Paradiso contains the **\*Ear of Dionysius**, so named in the 16th cent., a grotto hewn in the rock in the form of the letter S, 210 ft. deep, 74 ft. in height, and 15-35 ft. in width, contracting towards the summit, and possessing a very remarkable acoustic peculiarity. The slightest sound in the grotto is heard by persons at the upper end, and produces a strong reverberation at the entrance. It is related of Dionysius that he con-

structed prisons with such acoustic properties that at a certain point he could detect every word spoken in them, even when whispered only, and this grotto has been arbitrarily assumed to be one of these. The custodian will if desired awaken the echoes by firing a pistol (5 soldi). The shape of the grotto is evidently due to the rounding of the adjoining theatre. — The neighbouring *Latomia di Sta. Venera* has the most luxuriant vegetation.

The road then passes under the modern arches of the aqueduct, and leads past an osteria to the **\*Greek Theatre**. This was the largest Greek structure of the kind, after those of Miletus and Megalopolis, and was erected in the 5th cent. B.C. It is hewn in the rock in a nearly semicircular form, 165 yds. in diameter. Distinct traces of forty-six tiers of seats are still visible, and it is estimated that fifteen more must have extended as far as the summit of the excavation. The nine *cunei* were intersected by a broad and a narrow *præcinctio*, on the former of which are seen various Greek inscriptions, recording the names of King Hiero, the Queens Philistis and Nereis, and Zeus Olympius, after whom the different compartments were respectively named. Philistis is supposed to have been the wife of Hiero II., and Nereis to have been his daughter-in-law. The eleven lower rows only were covered with marble. The hill on which the theatre stands commands a superb **\*\*VIEW**, particularly towards sunset, of the town, the harbour, the promontory of Plemmyrium, and the expanse of the Ionian sea.

Above the theatre is the *Nymphaeum*, a grotto into which two water-conduits issue. Epitaphs were formerly inserted in the surrounding walls. To the N. is the entrance to the last sinuosity of the Ear of Dionysius (see above).

From the upper part of the theatre the rock-hewn *Street of the Tombs* (Via delle Tombe) ascends to the left. In the sides are numerous cavities and tomb-chambers, all of which have been despoiled of their contents and decorations. This route brings us in 5 min. to the summit of the desolate plateau, which the pedestrian may traverse to (1½-2 hrs.) Fort Euryelus. We follow the broad road to the right, which follows the course of the ancient conduit, and soon contracts. To the left we enjoy a view over the plain in which lay the Roman Neapolis, with the sumptuous temples of Demeter and Persephone erected by Gelon in 480 with the proceeds of spoil taken from the Carthaginians. On the height which we now traverse were situated the ancient Neapolis and Temenites; and within the latter stood the Temenos of Apollo, with the statue of the god, which Verres attempted to carry off, and which was afterwards removed to Rome by Tiberius. On the right, farther on, we pass the *Buffalaro* hill, from the quarries of which Dionysius procured stone for the city-wall. It was here that the *tr* is said to have confined the poet and philosopher Philoxe having disparaged his verses (thence named *Latomia del F*

The CARRIAGE ROAD to Fort Euryelus may be recommended even to walkers in preference to the route just described. It coincides at first with the road to Florida. Those who have visited the Greek Theatre by carriage must, accordingly, return to the circular space mentioned at p. 361. — Beyond that point (to the W.) the railway from Syracuse to Noto crosses the road, and farther on the road to Canicattini diverges to the left. To the right is the new cemetery, in which a wall, 19 ft. thick, has been exhumed, believed by Cavallari to be a portion of the peribolos of the temple of Demeter. About  $1\frac{3}{4}$  M. beyond the circular space above-mentioned the road to the Euryelus quits that to Florida. It then describes a circuit by the mill of *Sinecchia*, and approaches the fort from the W.

\***Fort Euryelus** (now called *Mongibellusi*) stands at the W. extremity of the ancient city, at the point where the N. and S. walls erected by Dionysius on the table-land converged. It terminates towards the W. in four massive towers, flanked with two deep fosses hewn in the rock. (The custodian, who keeps the key of the gate, is generally on the spot. Gentlemen, however, may explore the different passages without assistance.) From the first of these fosses diverge a number of subterranean outlets, connected with each other, and forming passages accessible to infantry, and even cavalry, communicating with the great court behind the towers. Another subterranean passage, lately cleared of rubbish, leads to a fort situated on the line of the city-wall farther N. In the rocks opposite these apertures are hollows which were probably used as magazines. Those to the right contain inscriptions of letters or numbers which have not yet been deciphered.

About  $\frac{1}{2}$  hr. farther is the miserable village of *Belvedere* (poor osteria; provisions should be brought by the traveller), which lies on the narrow W. ridge extending from the hill of the Epipolæ towards the mountains, and beyond the precincts of the ancient fortifications. Immediately beyond the village rises the \**Telegrafo* (610 ft. above the sea), a hill crowned with a conspicuous white tower (inaccessible), and commanding an excellent survey of the site of ancient Syracuse. The view to the N., however, is still finer: to the left rises the Mte. Crimiti, the ancient *Thymbris*, on which one of the old aqueducts takes its rise; then *Ætna* in the distance; in the background the mountains of the E. coast of Sicily, and more to the right the mountains of Calabria.

The N. side of the Epipolæ is bounded by the remains of the *Wall of Dionysius*, which active walkers and climbers may follow. Numerous fine views are obtained of both land and sea. At several points we encounter solitary olive-trees, in the shade of which a pleasant rest may be enjoyed on one of the massive blocks of the old wall. Half-way between the Euryelus and the point where the road to Catania intersects the city-wall probably stood the Athenian

*Port of Labdalon* (p. 361). In the valley below, probably on the sea, by *Leon*, whence the Athenians stormed the Epipolæ. — Those who drive to the Euryelus and then visit the wall of Dionysius should order the carriage to meet them at the *Scala Greca* (p. 367).

#### b. *Eastern Portion.*

S. Lucia. \**Latomia de' Cappuccini*. *Villa Landolina*. *Latomia Casale*.  
\*S. Giovanni and the *Catacombs*.

This part of the ancient city consists chiefly of the *Achradina*, remains of the fortifications of which may be distinctly traced on all sides. It is separated from the island of *Ortygia* by the *Small Harbour*, which Dionysius formed by throwing an embankment across the open sea, and the narrow entrance of which was capable of being closed.

We may either follow the road diverging to the right from the *Catania* road near the solitary column already mentioned (comp. p. 362), or we may effect a considerable saving by crossing the small harbour directly from the town (25 c.). Those who follow the road will pass the so-called *House of Agathocles*, a Roman building in a garden to the left, and ( $\frac{1}{4}$  hr. from the gate) the landing-place of the boats, where remains of ancient boat-houses are still to be seen in the water.

At this point the road divides. The right branch skirts the coast, crosses the railway-cutting by a bridge, and leads direct to the *Capuchin monastery* (25 min.; see below). The left branch crosses the railway immediately, turns to the right, and leads towards the conspicuous campanile of *Sta. Lucia*, a church erected in the 11th cent. on the spot where the tutelary saint of the town is said to have suffered martyrdom, but frequently restored. The W. Portal is the only part of the original church still existing. Over the high-altar, the Entombment of the saint (quite ruined), ascribed to Caravaggio. A passage from the right transept leads past an entrance to the catacombs to a *Round Church*, partly subterranean, containing a statue of S. Lucia, of the school of Bernini. — To the left of the church a road leads to (8 min.) S. Giovanni (see p. 366).

Passing to the right of S. Lucia, and after 10 min., above the cypress-planted modern cemetery (*Hypogeum*), turning to the right again, we reach (5 min.) a suppressed *Capuchin Monastery*, now a farm, where refreshments are to be had. The neighbouring \**Latomia de' Cappuccini* is one of the wildest and grandest of these ancient quarries, and it was here probably that the 7000 captive Athenians languished. A monument to *Mazzini* was erected here in 1880.

We retrace our steps, but after 5 min., above the cemetery, we go straight on by a low wall, and in 5 min. more reach a road ascending to the upper *Achradina*.

Following this road to the left between garden-walls for 5 min. we reach the *Villa Landolina* (last door on the right), situated in a small latomia, and containing the tomb of the German poet *A. v. Platen* (d. 1835). — A few paces farther we reach a road coming from S. Lucia; we follow it to the right, and turning to the right again after 3 min. we observe the façade of S. Giovanni before us.

Those who do not visit the *Villa Landolina* cross the road mentioned above, which ascends to the *Achradina*, and go straight on. On the right, after 5 min., is the *Latomia Casale*, in which the *Marchese Casale* has laid out a flower-garden (now neglected). — From this point we observe the *Catania* road, and to the left the church of S. Giovanni.

*S. Giovanni* was founded in 1182, but afterwards frequently restored, so that parts of the W. façade, remarkable for its rose-window, and the portal are all that remain of the original building. A flight of steps descends from the church to the *Crypt of St. Marcian*, which dates from the 4th century. This lower church, built in the form of a Greek cross, is one of the most ancient in Sicily, and stood in connection with the *Catacombs*. On each side is an apse, except on the W. where it is approached by steps. It contains the tomb of St. Marcian, who is said to have suffered martyrdom, bound to one of the granite columns now placed here. On the walls are the remains of old frescos.

Near S. Giovanni is the entrance to the *Catacombs*. (On leaving the church we turn to the left for a few paces and reach the custodian's house opposite a good osteria; fee  $\frac{1}{2}$  fr.)

The *\*Catacombs* of Syracuse are among the most imposing burial-places of the kind known. The part usually visited extends under the anterior terrace of the *Achradina* in one story, which has been partially excavated for a distance of about 100 yds. It dates from the 4th cent. A.D., and not from an ante-Christian period as sometimes supposed. The large circular chambers, among which the '*Rotonda d'Antiochia*' is the most notable, are a peculiarity of these catacombs. Of the mural decorations few traces are now left. The early-Christian sarcophagus in the Museum (p. 359) was found here in 1872. — The upper story of the catacombs in the adjacent *Vigna Cassia* was also constructed in the 4th cent., but the lower story, to which access is now difficult, is of an earlier period and seems to be very extensive. Other early-Christian tombs have been found between S. Lucia and the *Latomia de' Cappuccini*.

The *Catania* road passes a few hundred paces to the W. of S. Giovanni; and we reach it at the point where the above-mentioned path to the Amphitheatre and the Greek Theatre diverges. — About 5 min. to the N. of that point, to the left of the road, are the so-called *Tombs of Timoleon* and *Archimedes*, with late-Doric

façades, and arbitrarily named. The tomb of Archimedes, which was re-discovered by Cicero, was probably outside the town.

If time permits, the traveller should not omit to follow the Catania road to the N. as far as the point where it intersects the ancient fortifications of the *Tyche* quarter and descends to the coast (*Scala Greca*), 4 M. from the town-gate. The \*View thence of the sea and *Ætna* is one of the finest near Syracuse. — We may then follow the hills to the right as far as the Tonnara of S. Panagia, and skirt the upper margin of the wild and picturesque gorge. From the S.E. end of the gorge a fine view is obtained of Mt. *Ætna*. We then return along the E. boundary of the Achradina, the fortifications of which are still partly traceable. This walk (to the *Latomia de' Cappuccini*) takes  $1\frac{1}{2}$ -2 hrs.

A charming WALK is afforded by a circuit of the various *Latomie*, looking down upon them from above. We begin with the *Latomia de' Cappuccini*, and proceed thence to the *Latomie Casale*, S. Venera (*Targia*), *Greco*, and *Paradiso*. An interesting view of the *Lat. Targia* is obtained from a modern aqueduct, on which we may walk. For this excursion a good guide (such as *Salv. Politi*) is requisite; the detour by S. Giovanni may be avoided by traversing the *Abela* property.

When the sea is calm, a pleasant \*EXCURSION BY BOAT ( $1\frac{1}{2}$ -2 fr.) may be taken to the caverns in the coast of the Achradina, situated beyond the rocky islets of the *Due Fratelli*, between the small harbour and the *Capo Panagia* (the *Grotta di Nettuno* and others).

### III. THE ANAPO, OLYMPIEUM, AND CYANE.

This excursion takes 3-4 hrs., and is usually made in a boat with three rowers (to the Cyane Fountain 6-8 fr. and fee). If the sea is rough, travellers may prefer to drive to the mouth of the Anapo. The trip up the river is pleasant, but very troublesome for the boatmen owing to its narrowness and the thickness of the water-plants. About half-way the railway crosses the river. Walkers may ascend by a small embankment on the right bank of the Anapo, and then, beyond the railway, on the right bank of the Cyane as far as the papyrus-plants, but the spring itself, on account of its marshy environs can only be reached by boat. — The two columns of the Olympieum, which are of no great interest, may be visited either in going or returning. The hill can only be approached on the E., N., or N.W. side, as the ground on the other sides is very marshy.

The road to Noto, which leads to the S.W. of the circular space mentioned at p. 361, runs at first within a short distance of the shore of the Great Harbour, traversing the swamps of *Syraco* and *Lysimelia*. Beyond the 2nd kilomètre-stone ( $1\frac{1}{4}$  M.) it crosses the Anapo (*Anapus*), which rises on the hills to the W. and falls into the harbour of Syracuse after a winding course of about 16 M.

On a height (60 ft. above the sea), a little to the S.W. of this point, not far from the confluence of the two streams, stands a conspicuous and solitary pair of columns. A rough road leads towards them from the Anapo bridge in 10 min., but before it enters a hollow we take a footpath to right. These very mutilated columns, to which the path does lead the whole way, stand in the middle of the fields, at

form the sole remains of the famous **Olympieum**, a temple of the Olympian Zeus, dating from the earliest Syracusan period (peripteral hexastyle). Gelon provided the statue of Zeus, the beauty of which is extolled by Cicero, with a golden robe from the spoil of Himera, which Dionysius I. removed as being 'too cold in winter, and too heavy for summer'. — As this was a point of strategic importance, it was usually made the basis of operations when the city was besieged. In 493 Hippocrates of Gela established his headquarters here. At the beginning of the Athenian siege (415) the Olympieum was taken by Nicias by a *coup-de-main*, but fearing the wrath of the gods he did not venture to take possession of the treasures it contained. At a later period the Syracusans fortified it and surrounded it with a small fortified town (*Po-lichne*); but this did not prevent Himilco in 396 and Hamilcar in 310 from pitching their camps here; and in 213 Marcellus succeeded in gaining possession of the spot. The surrounding marshes, however, were fraught with peril to the besiegers. Fine view of Syracuse. Near the Olympieum were situated the handsome tombs of Gelon and his self-sacrificing wife Damarata.

The hill on which the Olympieum stands is washed on the W. by the *Fiume Ciani*, or *Cyane Brook*, the upper part of which is remarkable for the great luxuriance of the surrounding vegetation. On both banks, particularly in autumn, rise lofty papyrus-plants, some of them 20 ft. in height, planted here by the Arabs, and imparting a strange and almost tropical character to the scene. The stream has its source in the **Fountain of Cyane**, the 'azure spring', into which the nymph of that name was metamorphosed for opposing Pluto when he was carrying Proserpine to the infernal regions. The Syracusans used to celebrate an annual festival here in honour of Proserpine. The clear spring, which abounds with fish, and is bordered with papyrus, is now called *La Pisma*.

From Syracuse to *Noto*, see p. 310; to *Floridia* and *Palazzolo*, p. 311.

## 40. Sardinia.

**Steamboats** (*Società Florio-Rubattino*). a. FROM LEGHORN weekly (Frid. evening) viâ Capo Figari to Cagliari in 31 hrs. (fares 78 fr., 56 fr.); also fortnightly (Thurs. evening), viâ Capo Figari, Terranova, and other ports on the E. coast, to Cagliari in 48 hrs.; and weekly (Sun. evening) viâ Bastia in Corsica, Capo Figari, and the island of Maddalena to Porto Torres in 36 hrs. — b. FROM CIVITÀ VECCHIA daily to Capo Figari in 10½ hrs. — c. FROM NAPLES to Cagliari twice a month (Sat.) in 27 hrs. (68 fr., 45 fr.). — d. FROM PALERMO to Cagliari weekly (Sat.) in 22 hrs. (61 fr., 41 fr.). — e. FROM TUNIS to Cagliari twice a month in 17 hrs. (48 fr., 32 fr.). — A steamer also plies along the coast between Porto Torres and Cagliari.

**GEOGRAPHY AND CLIMATE.** *Sardinia* (Ital. *Sardegna*, Greek *Sardo*), situated between 38° 52' and 41° 16' N. latitude, and separated from Corsica by the Strait of Bonifacio, is 119 M. distant from Africa, 140 M. from Italy, and 180 M. from Sicily, and next to the latter is the largest island in the Mediterranean. Its length from N. to S. is 174 M., its breadth from E. to W. 70 M., area 9463 sq. M., population (in 1879)





**SARDECNA**

1:1.350 04104

Capo, F. Fiume, I. Isola, M. Monte, M.<sup>a</sup> Monte,  
P. Torricchio, P.<sup>a</sup> Punta, P.<sup>a</sup> Porto R. Rio V.N. Villa Nova.





Scale



Miles 160-170  
Kilometers 110-120



671,800 souls. About nine-tenths of the island are mountainous; the only extensive plain is that which lies between the bays of Cagliari and Oristano. The mountains, corresponding in direction with those of Corsica, stretch from N. to S.; their chief formation, especially in the N. portion, is granite, next to which are tertiary rocks, here and there broken by extinct volcanoes. The central part of the island is much less elevated than Corsica, but of considerably greater breadth. *Bruncu Spina*, the highest peak of the *Gennargentu*, is 6266 ft. in height. There are no rivers of importance in the island; the largest is the *Tirso*, which falls into the Bay of Oristano; the *Dosa* descends to the E. coast, and the *Coghinas* to the N. — Sardinia is surrounded by a number of smaller islands, such as *Asinara*, *La Maddalena*, *Caprera* (residence of Garibaldi), and *Tavolara* on the N., and *S. Antioco* and *S. Pietro* on the S.W. The coast is somewhat monotonous and uninteresting; the finest part is on the S. side, where the Bay of Cagliari is situated. Sardinia was once one of the granaries of Rome, but owing to the sparseness of the population has now lost all claim to such a distinction. Agriculture is in a very backward state; a large proportion of the soil is uncultivated, whilst among the mountains about one-fifth of the area is clothed with forest. Cattle, oil (chiefly from Bosa), and wine are, however, exported, several different varieties of the last being produced, including a white wine like sherry. The chief exports are the commodities yielded by the mines (lead the most abundant; then silver, iron, copper, brown-coal, etc.), the produce of which is said to have increased tenfold within the last twenty years. Most of them are worked by foreign capitalists. In all respects, however, the island is far inferior in development and civilisation to the mainland. In the first place roads for the transport of the products of the country to the coast are much wanted. Then the malaria, or *Intemperie* as it is called here, renders the island, with the exception of the larger towns, uninhabitable for strangers from July to October. Fever, which prevails principally on the low ground, frequently extends its ravages to a considerable height, in consequence of which the mines are deserted during the period above mentioned. The climate of Sardinia has always been regarded as unhealthy, but the evil has been greatly aggravated by the defective culture of the soil. The natives, however, appear to be habituated to dangers which would often prove fatal to strangers. The principal precaution they use consists in wearing fleeces, a usual costume of the Sardinian shepherds, who, to the no small surprise of travellers, present the appearance of being closely enveloped in fur under the scorching rays of a July sun. Another great obstacle to the prosperity of Sardinia is the deplorably defective state of education, in which respect the island is behind all the other provinces of Italy. Four-fifths of the inhabitants are unable to read or write.

**CUSTOMS AND CHARACTERISTICS.** The Sardinians, with the exception of the inhabitants of Cagliari and Sassari, have as yet been little influenced by the modern advances of civilisation, and in remote districts the traveller may imagine himself carried back for several centuries. The inhabitants, who are probably of the same race as the Corsicans, and belong to the Iberian family, more resemble the Spaniards than the Italians in character, and this peculiarity was doubtless confirmed by the long duration of the Spanish supremacy. Their demeanour is grave and dignified compared with that of the vivacious Italians, and exhibits a frequent tendency to melancholy, harmonising well with the sombre hues of their national costume. The latter consists of a narrow red vest (*corpetto*) buttoned at the side, covered by a doublet of lamb-skin (*bestimenti*), the smooth side outermost and embroidered, wide woollen trousers, attached to the vest by a girdle, and resembling in colour, shape, and name (*fustanella*) those worn by the Albanians, dark gaiters (*borzaghinos*), and a dark Phrygian cap (*baretta*). The collar of the shirt is fastened with handsome gold buttons. In addition the country-people wear the *mastruca* or *bestipedi*, a rudely-shaped upper garment of shaggy sheep-skin. The national costume is, however, gradually becoming less common. The fierce and warlike disposition of the ancient Sardinians still manifests itself in the revengeful spirit of their descendants, which occasionally leads to deadly

feuds. These faults, however, are to some extent counterbalanced by the sterling virtues peculiar to a primitive and untutored race, viz. their unwavering fidelity to their sovereign, their chivalric sense of honour, and their hospitality. National poetry is carefully cultivated, and is remarkable for its plaintive character. The language consists of a number of dialects, differing widely in many of their roots; several of them closely resemble Spanish, or rather Latin (e. g. *bona dies*, good day). Strangers will find it utterly impossible to understand or make themselves understood anywhere except in the larger towns.

**ANTIQUITIES.** The antiquities of Sardinia are also in keeping with the other peculiarities of the country. Those which date from the periods of the Carthaginian and Roman supremacy or from the middle ages are far inferior to those of Italy and Sicily. Unusual interest, however, attaches to the curious relics of a far more remote and even pre-historic epoch. These are the so-called *Nuraghi*, conical monuments with truncated summits, 30-60 ft. in height, 35-100 ft. in diameter at the base, constructed sometimes of hewn, and sometimes of unhewn blocks of stone without mortar. They are situated either on isolated eminences among the mountains, or on artificial mounds on the plains, and usually occur in groups varying in number from three or four to two hundred. They generally contain two (in some rare instances three) conically vaulted chambers, one above the other, and a spiral staircase constructed in the thick walls ascends to the upper stories. Of the various conjectures which have been formed as to the purpose served by these enigmatical structures, the most prevalent now is that they were erected by the aboriginal inhabitants of the island as places of refuge in case of hostile attacks. The Giants' Graves (*Tumbas de los Gigantes*), oblong piles of stones 3-6 ft. in breadth and 15-36 ft. long, are believed to belong to the same remote period and to be really monumental tombs. The *Perdas fittas*, or *Perdas lungas*, monuments of stone corresponding to the Celtic menhirs and dolmens, are of much rarer occurrence in Sardinia.

**TRAVELLING.** A visit to Sardinia, although now easily accomplished by steamboat, will hardly interest the ordinary tourist. Nature, which has so bountifully lavished her favours on many of the lands of the south, has indeed by no means withheld a due share from the island. But the traveller will hardly find these attractions a sufficient inducement, unless combined with scientific objects, or with the desire to explore a peculiar and semi-barbarous country. With the exception of excellent fishing and shooting, amusements of any kind must of course not be expected. The traveller will naturally desire to see more of the country than the district traversed by the high-road from Sassari to Cagliari, but, if he quit this main route, he will generally find himself dependent for food and lodging on the hospitality of the natives. Letters of introduction to some of the inhabitants of Sassari or Cagliari are therefore most desirable; and, once provided with these, the stranger will have little difficulty in procuring others to enable him to make his way through the greater part of the island. Sardinian hospitality is remarkable for the cordiality and courtesy with which it is accorded, and it affords an admirable opportunity of observing the character and customs of the island and its natives. The etiquette of the household of his host may, however, frequently prove irksome to the weary traveller, who will sometimes be obliged to wait several hours before he can satisfy the cravings of his unwonted appetite. The upper classes generally dine between 1 and 2 o'clock, and sup between 9 and 11. Remuneration for hospitality is invariably declined, but a liberal fee should be given to the servants (2-5 fr. per day according to circumstances), though even this must not be so inordinately large as to ruffle the host's susceptibility. Those who elect to undergo the inconveniences of a tour in the interior will therefore prefer to put up as far as possible with the accommodation afforded by the inns.

The most suitable season for a visit to Sardinia is from the middle of April to the middle of June, after which dangerous fevers are very prevalent down to the beginning of November.

**RAILWAYS.** About 250 M. of railways were open for traffic at the end of 1886 (comp. the Map).

DILIGENCES run on the principal high-roads daily. The vehicles are generally similar to those on the mainland, but are sometimes very uncomfortable two-wheeled machines called *Saltafoss*. The most interesting points in the island, however, cannot be reached by carriage, and the traveller must have recourse to riding, which is here the characteristic and universal mode of locomotion. The Sardinian horses are small, active, and enduring; their usual pace is an ambling trot of 4-5 M. an hour, and they are admirably adapted for traversing the precipitous forest-paths which are the sole means of communication between the villages of the interior. Strangers cannot possibly find these paths unaided, and as moreover the language cannot be understood except through the medium of an interpreter, the services of a guide are indispensable in the more remote districts. For a tour of considerable length the traveller is recommended to secure the services of a guide (*viandante*) well acquainted with the country, and two horses for the whole expedition. This is a very attractive mode of travelling, and many hours and even days may be spent in traversing beautiful wooded districts without a single human habitation being encountered. In such cases, however, a supply of provisions and wine must not be forgotten. Whilst the traveller selects the side of some well-shaded, gurgling spring for a halting-place, the horses generally find luxuriant herbage in the neighbourhood, and will seldom be interrupted in their repast, as the pastures in the sparsely peopled parts of the island are regarded as common property. On such occasions the appearance of a Sardinian mountaineer in his wild and quaint costume may awaken apprehensions as to the safety of one's purse, but the inoffensive salutation of '*bona dies*' will speedily reassure the traveller. The country will be found replete with attractions, but the villages are generally dull and uninteresting, and apparently quite excluded from all intercourse with the external world.

HISTORY. Of the more civilised nations of antiquity the *Phœnicians* from Carthage were the earliest masters of the island. They founded several towns on the coast, such as Caralis, the modern Cagliari, where they concentrated the traffic of the island. During their supremacy, and even during that of their successors the Romans, the interior of the island preserved its independence to some extent. Traces of the Phœnician epoch are recognisable in a few Punic inscriptions still extant, and especially in the innumerable little idols of bronze, the distorted figures of which accord with the peculiar character of the Phœnician religion. Scarabæi, or stones cut in the form of beetles and worn in rings, presenting a thoroughly Oriental appearance, are also frequently found, and doubtless belong to the same period. In B.C. 238, shortly after the 1st Punic War, Sardinia was wrested from the *Carthaginians* by the *Romans*, who found it an invaluable acquisition on account of the productiveness of its fields and its mines. Criminals condemned for grave offences, and subsequently numerous Christians, were compelled to work in these mines. The Romans themselves shunned the island as being unhealthy and imperfectly cultivated, whilst they manifested little partiality for the proud and independent spirit of the natives, which neither war nor persecution could entirely extinguish. Great numbers of the inhabitants were brought to Rome and sold as slaves at a merely nominal price, for even during servitude they maintained their indomitable character and formed no very desirable acquisition to their purchasers (whence the Roman expression *Sardī venales*, 'as cheap as a Sardinian').

In 458 the *Vandals* made an expedition against Sardinia from Africa and conquered the island. Under Justinian, in 533, it was recaptured for the Eastern Empire. The weakness of the latter, combined with the unremitting attacks of the Saracens, favoured the gradual rise of native princes, who recognised the pope as their patron and protector. When at length the *Arabs* began to establish themselves permanently in the island, John XVIII. preached a crusade against the infidels, promising to bestow the island on those who should succeed in expelling them. This was effected by the united efforts of the *Genoese* and *Pisans*, and their rival claims were decided in favour of Pisa in 1025. The island was divided into four districts, Cagliari, Torres or Logudoro, Gallura, and Arborea.

which were presided over by '*Giudici*' or judges. Neither Genoa, however, renounced her claim, nor the papal see its supremacy; and the *Giudici*, profiting by these disputes, succeeded meanwhile in establishing themselves as independent princes, and governed the island in accordance with its national laws and customs. In 1297 Boniface VIII. invested the kings of Arragon with Sardinia, and they, after protracted struggles, succeeded in putting down the pretensions of Genoa, as well as those of Pisa. The most distinguished of the native princes was the *Giudichessa* Eleonora of Arborea (d. 1404), whose contests with Arragon and whose code of laws, the '*Carta de Logu*' (del luogo), attained great local celebrity. This code was constituted the law of the whole island by Alphonso of Arragon in 1421, and Eleonora's name is still the most popular among those of the earlier history of Sardinia. In 1455 a parliament (*Cortes*) was established, consisting of three estates (stamenti), the nobles, the clergy, and the towns, whose principal business was the voting of taxes. Under Ferdinand the Catholic in 1479 the native princes were deprived of their independence, and the island was now governed, to the universal satisfaction of the inhabitants, by *Spanish Viceroy*s. After the War of Succession Spain was compelled by the Peace of Utrecht, in 1714, to surrender the island to the *House of Austria*, who in 1720 ceded it to *Victor Amadeus II.*, *Duke of Savoy*, in exchange for Sicily. Thenceforth Sardinia participated in the fortunes of this family, and afforded it refuge and protection during the supremacy of Napoleon. A determined attack on the island by the French, accompanied by Buonaparte himself, in 1793, proved a signal failure. In consequence of the Treaty of Paris in 1720 the Duke of Savoy assumed the title of King of Sardinia, which was exchanged in 1861 for that of King of Italy.

**LITERATURE.** The most eminent explorer of Sardinia was the general Count Alberto Ferrero della Marmora (b. 1789, d. 1863), who devoted his whole life to the task. His principal work is the '*Voyage en Sardaigne ou description statistique, physique, et politique, de cette Isle*', Paris et Turin, 1839-60, 5 vols. The two last vols. contain an *Itinéraire de l'Isle de Sardaigne*, destined for the use of travellers. An admirable '*Carta dell' Isola e Regno di Sardegna*', in two sheets (pub. 1845, with additions down to 1860, price 4 fr.), has also been published by the same author, a work which alone cost him upwards of 80,000 fr. — A history of Sardinia down to 1773 was published in 1825 by Baron Giuseppe Manno (Torino), and has gone through several editions. The same author also wrote a '*Storia Moderna*' (1773-99), which appeared in 1842 and again in 1858 (Le Monnier, at Florence), containing a short review of the earlier history. The effects of the French revolution on Sardinia and the attacks of the French upon the island are here fully and attractively described. Antiquarian research in Sardinia has been chiefly promoted by the patriotic Canonico Giovanni Spano, Rector of the university of Cagliari (*Bullettino Archeologico Sardo*, with several smaller annual publications). Comp. also *La Sardegna Prima del Dominio Romano*, by Ettore Pais (Rome, 1881; in the '*Atti dei Lincei*').

### Cagliari.

**Hotels** (poor and comparatively dear). **SCALA DI FERRO**, Via di S. Rosalia, with trattoria and café, R. 2½-3 fr.; the rooms in the house opposite, belonging to the same landlord, are uncomfortable. **PROGRESSO**, **CONCORDIA**, both rather cheaper.

**Restaurants.** *Scala di Ferro*, see above; *Trattoria Italiana*, near the university (fine view at the back); *Trattoria del Teatro*, at the foot of the road to the castle; *\*Fanni*, in the Mercato, unpretending. — **Cafés.** *Scala di Ferro* (see above), and several others. — *Swiss Confectioner* (Offelleria Svizzera), Piazza Porta Villanuova 8. — *Beer* at Boggetti's brewery, on the Buon Cammino Promenade.

**Baths.** *\*Bagni Cerruti*, Via S. Rosalia 22.

**Post Office**, Piazza Sepolcro, by the church to the left, up the steps.

— **Telegraph Office**, Porta Villanuova.

**British Consul.** *Mr. E. Pernis*, Via Roma 3 (office-hours 8-4).

**Steamboat-Office** of the *Società Flavia-Rubattino*, in the Via Roma, opposite the harbour.

**Diligences.** Office, Contrada Yenne (to the left when reached from the large piazza). To Laconi (p. 380) once, to S. Pietro Pula (p. 375) twice daily.

Wine of the country indifferent. *Vernaccia*, a finer quality, strong, but acid, 2-3 fr. per bottle; *Simbirizzi*, good and cheap; *Malvasia* and *Muscato*, sweet. — The *Bread* of Sardinia is excellent. *Pardulas* is a favourite kind of cake. Various other national cakes and kinds of pastry may be tried at Cagliari on festivals.

*Cagliari*, the *Caralis* of the Romans, a very ancient town founded by the Phœnicians, the capital of the island, with 38,600 inhab., lies on an extensive bay, bounding the flat district at the S. end of the island, and terminated on the W. by *Capo Spartivento* and on the E. by *Capo Carbonara*. To the E. of the town projects the *Capo di S. Elia*, which forms one extremity of the *Golfo di Quartu*. The town is surrounded by extensive lagoons, the *Stagno di Cagliari* on the W. and the *Stagno di Molentargiu* on the E. side. These yield abundance of salt, which forms the cargo of numerous vessels, particularly from Sweden and Finland, when returning home after having brought supplies of pine-wood to Spain and Italy. Cagliari is situated on the slope of a precipitous hill, 290 ft. in height, and consists of four distinct quarters: the old town or *Castello* (Sard. *Casteddu*); below it to the E. the *Villa Nuova*; and lastly *Marina* and *Stampace*.

The spacious **PIAZZA DEL MERCATO**, embellished with a bronze *Statue of Charles Felix I.*, erected in 1860 to commemorate the construction of the road to Porto Torres, forms the central point of the modern quarters of the town. It is separated from the **PIAZZA YENNE**, in which rises an ancient column with inscriptions, by the *Via Carlo Felice*, which is prolonged towards the lower town as the **CORSO VITTORIO EMANUELE** and towards the upper as the *Via Manno*. The Corso is the busiest street in Cagliari, with numerous shops, where among other things the gold ornaments commonly worn by the country-people should be observed. In the continuation of the Corso, called the *Strada di Roma*, a few ancient Roman houses have recently been excavated, one of which contains an interesting triclinium with coloured mosaics. The street leads to a small piazza, and then descends to Villa Nuova. To the left it ascends in two zigzags to the —

**Castle**, which still has its ancient gates, and contains the chief buildings and the palaces of the nobility. Three terraces laid out on the old bastion of *S. Caterina*, on the right, connected by flights of steps and planted with shady pine-trees, command a fine \*View, and form one of the most beautiful points in the town. Here is situated the *Teatro Civico*, which is well fitted up.

The street to the left leads to the **University**, founded in 1596 by Philip III. of Spain, and remodelled in 1764 by Charles Emmanuel of Savoy. The library contains 22,000 vols.; among the



MSS. are the *Pergamene di Arborea*, which, except in Sardinia itself, are generally regarded as modern forgeries. Inside the university, opposite the entrance, is the colossal figure of a Roman provincial official of high rank, clad in a toga; this statue was found at S. Antioco (p. 376).

The \***Museum** contains geological and mineralogical collections formed by La Marmora, whose bust is placed in the archæological saloon, and the most complete collection of Sardinian antiquities (to which valuable contributions have been made by the Cavaliere Spano), including epitaphs, milestones, vessels of earthenware and glass, coins, and numerous figures in bronze.

Proceeding from the Museum through the Porta Aquila under the Palazzo Boyl, we enter the fortress.

From the entrance to the old town the narrow main street leads in a straight direction in a few minutes to a flight of steps ascending on the right to the **Cathedral**, completed in 1312 by the Pisans, but afterwards altered and modernised. The tasteless façade dates from 1703.

At the principal entrance are two \***Ambos** with scenes from Scripture history. — In the N. transept is the tomb of Martin II. of Arragon (d. 1409). The chapels contain a few monuments in the rococo style. — In the Crypt is a monument to the queen of Louis XVIII., a princess of Savoy (d. 1810), and another to the only son of Victor Emmanuel I. (d. 1796).

We next pass the *Torre dell' Elefante*, erected in 1307 by the Pisans, as the metrical inscription records, and reach the \***Buon Cammino** promenade,  $\frac{1}{2}$  M. in length, which affords a fine survey of the bay and the mountains rising above it. (A still finer point of view is the *Birreria Boggetti*, above the promenade, on the right.) Immediately beyond the (r.) *Carlo Alberto* barracks, erected in 1847, a broad road descends from the promenade to the left to the *Capuchin Monastery*, where there are several rock-hewn reservoirs once connected with a Roman aqueduct. Opposite the monastery is the **Amphitheatre**, recently freed from rubbish, the greater axis of which measures  $95\frac{1}{2}$  yds., the lesser 79 yds., while the arena was about 55 by 34 yds. A natural depression in the rock which slopes hence towards the sea was turned to account in its construction, and most of the rows of seats are hewn in the rock, while the open S. extremity was closed by masonry. From the ruinous condition of the structure also it is obvious that economy was carefully observed in its erection; and we thus obtain, on comparing this, the most considerable ruin in Sardinia, with the magnificent edifices of Italy and Southern France, an additional indication of the subordinate importance attached to the island at that period.

The **ENVIRONS** of Cagliari present all the characteristics of a southern land, the climate being hot, and rain very scarce; but the town itself, even in summer, is generally free from fever. Here,

as in Sicily and Africa, the fields are usually enclosed with hedges of cactus. The *Campidano di Cagliari*, an extensive plain stretching hence to Oristano, is fertile and tolerably well peopled.

On a rocky plateau,  $1\frac{1}{4}$  M. to the N.W. of Cagliari, is situated an extensive *Necropolis*. The route to it first passes the *Punic Tombs*, consisting of subterranean chambers hewn in the limestone rock, with symbols in the Egyptian style over the entrances. (Caution must be used, as many of the entrances are overgrown with plants.) The majority of these are below the Casino Massa. Farther W. are the *Roman Tombs*. Many of these also border the road to the S., leading through the *Borgo di S. Avendrace*. The finest of them is the *Grotta della Vipera*, with a handsome façade, being the tomb of Atilia Pompilla and her husband Cassius Philippus, who died here as exiles from Rome, as we are informed by the Latin and Greek inscriptions. Excellent view from the top of the plateau.

FROM CAGLIARI TO QUARTU,  $4\frac{1}{2}$  M. to the N.W. (omnibus twice daily each way in 1 hr.; coupé  $1\frac{1}{2}$  fr.). The road starts from the Villanuova Quarter of the town. On the right we have a view of the Capo di S. Elia and a large swamp which is a favourite haunt of the flamingo in spring. Quartu, a town with 6000 inhab., is worthy of a visit on a Sunday, when the rich costumes and curious gold ornaments of Asiatic type worn by the women are seen in perfection. The old-fashioned Sardinian round dance, accompanied by the rustic double flute, is also sometimes performed in the piazza on Sundays and holidays. The favourite delicacies on such festive occasions consist of porchettu (roast pork) and the excellent Malvagia wine produced near Quartu. On 21st May the festival of St. Helena is celebrated here, the main feature of it being a procession of richly decked oxen.

FROM CAGLIARI TO S. MARIA DI BUONARIA,  $\frac{1}{2}$  hr. — We follow the road leading to the E. from the Via di Buonaria, and pass the remains of the very ancient church of *S. Bardiglio*. The church of *S. Maria di Buonaria* contains numerous votive offerings from mariners and convicts. About  $\frac{1}{2}$  M. from it there is a large prison. In  $\frac{1}{2}$  hr. more we arrive at the top of the *Capo S. Elia*, where some rude attempts at hewing the rock appear to indicate that an ancient settlement once existed here.

The S. E. angle of Sardinia is the wildest and least populous portion. Excursions towards the S. W. are more interesting.

To PULA  $17\frac{1}{2}$  M. (by omnibus, see p. 373; or on horseback). The road intersects the *Piaia*, a series of sandy islands connected by numerous bridges and separating the Stagno di Cagliari from the sea. It passes *Orri*, where there is a picturesque country-seat of the Marchese Villa Hermosa; it then leads to *S. Pietro Pula*, and past a ruined 'nurago' and a Roman aqueduct on the promontory of Pula (2 M.) to the church of *S. Efsio*, occupying the site of the ancient *Nora*, of which a few traces (a quay, the small theatre of La Leoniera, etc.) are still visible. Pula possesses excellent spring-water, and has therefore always been a favourite naval station. In 1804 Nelson spent a considerable time here.

To IGLESIAS. There are numerous mines in the S.W. part of the island, of which Iglesias is the principal town. Railway thither (34 M.) from Cagliari; two trains daily in  $2\frac{1}{4}$  hrs.; fares 5 fr. 15, 4 fr. 30, 2 fr. 45c. — The line diverges from the main line at *Decimomannu* (see p. 376). Stations *Uta*, *Silqua*, *Musei*. Iglesias (*Ab. del Leone*, with trattoria, R. 2 fr.; *Caffè della Grotta*, adjoining the cathedral), a picturesquely situated town with 12,000 inhab., is an episcopal see with a cathedral of 1215, and possesses ancient walls and a castle which was restored by the Aragonese in 1325. It also contains a good engineering school, with some interesting collections. The town is surrounded by beautiful gardens, the finest of which belongs to the Dominicans. — About 2 M. from Iglesias lies *Monteponi* (1096 ft.; omn. daily in  $\frac{1}{2}$  hr., 60 c.), near which is a very productive lead-mine. A private railway runs hence viâ ( $\frac{1}{2}$  M.) *Porte Cart.*, (3 M.) *Gonnesa*, where the omnibus (mentioned at p. 376) to S.

Antioce meets the train, and (8 M.) *Culmine*, to (13 M.) *Portovassie*, near the fishing-village of Porto Scuso. To *Carloforte*, the chief place of the small island of *S. Pietro*, opposite Porto Scuso, by boat in 1 hr.

From Gonnese an omnibus plies daily in 6 hrs. to *S. Antieoe* (no inn), a town with 3500 inhab. on the small island of the same name, which is separated from Sardinia by a narrow strait crossed by a bridge. Near the town, which occupies an unusually healthy situation, numerous relics of antiquities have been discovered. Among these are *Fortifications*, two Roman *Necropola*, extensive Christian *Catacombs*, with some tolerably well-preserved frescos, and numerous *Inscriptions*. The women of this district wear a very picturesque costume.

To the N. of Iglesias, in the middle of a mining district which was also worked by the ancients, lies the ruined *Temple of Antas*, called by the neighbouring shepherds the 'Domus di Gregori'. To reach it we ascend on foot to (2½-3 hrs.) the farm of *S. Angelo*, where we procure a guide to lead us to the (½ hr.) ruins.

### From Cagliari to Sassari.

161 M. RAILWAY in 10 hrs. (one through-train daily); fares 29 fr. 40, 20 fr. 60, 11 fr. 90 c.

The train traverses the extensive plain of *Campidano*, and passes the *Stagno di Cagliari*. 5 M. *Elmas*; 8 M. *Assemini*; 10½ M. *Decimomannu*, where the line to Iglesias (see p. 375) diverges.

16 M. *Villasor*; 20½ M. *Serramanna*; 24 M. *Samassi*, whence an omnibus plies daily to Laconi (p. 380).

28 M. *Sanluri* is a large village with a ruined castle and several old churches, where a son of the Arragonese king Martin defeated Brancalone Doria in 1409. The manners and costume of the peasantry here are peculiar. The houses in the *Campidano* are built of spongy, sun-dried brick.

31 M. *S. Gavino*. To the right we observe the castle of *Monreale*, once the seat of the Giudici of Arborea, still in excellent preservation. Saffron is largely cultivated here. 36 M. *Pabillonis*; 43 M. *Uras*, in a fertile plain at the base of the volcanic Monte Aroi, the scene of a victory gained by the Marchese d'Oristano over the Spanish viceroy in 1470. — 48 M. *Marrubiu*, whence an omnibus runs to Torralba (p. 378). The train now skirts a lake, separated by a narrow strip of land only from the *Bay of Oristano*.

59 M. *Oristano* (*Casa Mauca*, *Caffè & Albergo d'Arborea*, both near the cathedral and opposite the theatre, indifferent). a town with 7000 inhab., the seat of an archbishop, is situated on the *Tirso* in a marshy locality. It was founded in the 11th cent. by the inhabitants of the ancient Tharrus. Many towers of the mediæval fortifications are still standing. The palace in which the Giudici of Arborea resided is still pointed out. The large *Cathedral* of the 17th cent. (?) contains several pictures by Marghinotti, a modern Sardinian artist. The piazza adjoining the cathedral has lately been embellished with a marble *Statue of Eleonora d'Arborea* (comp. p. 372).

EXCURSIONS. Oristano itself is an uninviting place, but there are several points of interest in the neighbourhood. *Tharrus*, with its tombs, the richest mine of antiquities in Sardinia, may be reached on horseback in 3-4 hrs.

Nearly halfway to it lies *Cabras*, on the salt-lake *Mare Pontis* (excellent fishing), with the ruins of a castle where Eleonora of Arborea first accorded the charter of liberty (*Carta de Logu*) to her subjects. A good opportunity of observing the native costumes is to be had here on Thursdays, when numerous peasants from all parts of the country come to provide themselves with fish for their Friday fast. Leaving *Cabras*, a ride of 2 hrs. more brings us to the *Promontory of S. Marco*, where the abbey-church of *S. Giovanni de Sinis* indicates the site of the ancient town of *Tharrus*. Farther S., on the coast, is situated the *Necropolis*, where numerous antiquities have been found. On the brow of the promontory there are upwards of 20 nuraghi.

Another excursion is from *Oristano* (by carriage in  $2\frac{1}{2}$ -3 hrs.) to the ruins of the ancient town of *Cornus*, situated on the coast to the N. — The village of *Mitis*, at the base of *Monte Ferru* (3441 ft.), may be reached by carriage in 2 hrs.; near it is the charming country-residence of the *Marchese Boyl*, with beautiful orange-gardens, containing upwards of 300,000 trees (some of them 6 ft. in circumference). — To *Fordungianus*, on the left bank of the *Tirso*, on horseback in  $3\frac{1}{2}$  hrs. The modern village (no inn) occupies the site of the ancient *Forum Trajani*, the greater part of which lies 3-6 ft. below the present level of the soil. Relics of antiquity are seen on every side. Near the river is a thermal spring, with the remains of the Roman baths. On the opposite bank, on the way to *Villa Nuova*, are the scanty ruins of an amphitheatre. The *Casa del Comune* contains a collection of antiquities. From this point to *Tonara* or *Aritzo* at the base of *Gennargentu* is a day's ride (comp. p. 380); road to the station of *Simaxis* (see below).

Beyond *Oristano*, of which a fine retrospect is enjoyed, the train traverses a fertile plain and several green valleys. 63 M. *Simaxis*, whence a road leads to *Fordungianus*.  $64\frac{1}{2}$  M. *Solarussa*; 70 M. *Bauladu*. At (77 M.) *Paulilatino* (3000 inhab.) we observe a nurago and several giants' graves. The vegetation now loses the African character presented by the palms and cacti, and become more like that of Central Italy. On the left are the heights of *Monte Ferru*. 81 M. *Abbasanta*;  $87\frac{1}{2}$  M. *Borore*; 90 M. *Birori*.

$95\frac{1}{2}$  M. *Macomer* (\**Albergo Muria*, clean; \**Albergo Nazionale; Caffè Garibaldi*), a small town with 2500 inhab., loftily situated (1890 ft. above the sea), on the slope of the mountains of the *Catena del Marghine*, commanding distant views of the *Gennargentu* and other peaks of the central chain. Near it lay the ancient *Macopsisa*, where a number of Roman antiquities have been found. In front of the church are three ancient milestones, two of *Vespasian* and one of *Sept. Severus*, proving that a Roman road once passed here. *Macomer* is one of the busiest points in the interior of the island. Diligence daily by *Sindia* and *Suni* to *Bosa* (3 fr.); also daily to *Nuoro* (p. 381; 8, coupé 10 fr.), and thence to *Orosei* on the E. coast.

No district in *Sardinia* contains such a number of *NURAGHI* as the environs of *Macomer*. These monuments are sufficiently conspicuous, but as they are often difficult of access owing to the rank grass and under-wood surrounding them, the services of a guide will be found acceptable. That of \**S. Barbara*, about  $\frac{1}{2}$  M. to the N. of the town, not far from the high-road, deserves a visit on account of its excellent state of preservation. It is square in form, and surrounded by four small cones. Another similar monument, called *Tumuli* (possibly from 'tumuli'), is about 4 M. to the W. of *Macomer*. It is a well-preserved nurago, in which were discovered curious idols, believed by *La Marmora* to be

Phœnician. The platform commands an admirable view. About 50 paces to the E. of the Tamuli, and partly concealed by thistles, are six cones of stone 5 ft. in height, three of them with women's breasts.

Beyond Macomer the train reaches the plateau of *La Campeda* (2250 ft.). 101 M. *Campeda*. 112 M. *Bonorva*, a town with 5000 inhab., who are engaged in tilling the soil and rearing cattle. 116 M. *Giave*. 119 M. *Torralba*, with the ancient, formerly episcopal church of *S. Pietro di Torrea* (containing mediæval sculptures), and two of the most remarkable nuraghi in Sardinia, those of Sant' Antino and Oes, the former consisting of several chambers one above the other, the latter surrounded by three small cones of stone. From Torralba an omnibus plies daily to Marrubiu (p. 376).

128 M. *Mores*. — 132 M. *Chilivani*.

FROM CHILIVANI TO GOLFO DEGLI ARANCI, 57 M., railway in 3 hrs. (fares 10 fr. 55, 7 fr. 40, 4 fr. 25 c.). The intervening stations are *Ozieri* (omnibus to Nuoro, p. 381), *Oschiri*, *Berchidda*, *Monti*, and *Ennas*. — 44 M. *Terranova (Albergo)*, a town with 2500 inhab., on the E. coast, occupies the site of the ancient *Olbia*, the walls of which may still be traced. A *Roman Bath* has lately been brought to light in the court of a house here. 51 M. *Marinella*; 57 M. *Golfo degli Aranci*, the terminus, at the *Capo Figari*, a port of call for several lines of steamers (p. 368).

The train now follows the *Rio de las Perdas Alvas*, which flows between wooded heights. 139 M. *Ardara*. Near (144½ M.) *Ploaghe* rises a volcanic hill, where an ancient stream of lava is distinctly traced. On the N. side of the ravine stands a \**Nurago*, the 'Nuraghu Nieddu' (i. e. 'the black'), consisting of several chambers one above the other, and easy of access.

150 M. *Campomela*; 152½ M. *Scala di Giocca*; 157 M. *Tissi-Usini*; 159 M. *Caniga*; 161 M. *Sassari*.

### **Sassari.**

*Hotels.* \**HÔTEL BERTRAND*, Piazza del Castello, R., luncheon, and D. 8 fr.; \**ITALIA*, Piazza Azuni, 7 fr.; *CONCORDIA*, Via delle Finanze, good Genoese cuisine, but poor rooms.

*Caffè Mortara*, Piazza Castello. — Drinking-water bad.

*Sassari*, the capital of the province of that name, with 36,400 inhab., an archiepiscopal see and seat of a university, is the chief town in the island next to Cagliari, but is built in a much better and more modern style. The two towns have for centuries aspired to the exclusive rank of capital of Sardinia. In Aug., 1855, the cholera carried off nearly one-third of the inhabitants within twenty days.

The handsome *Piazza* is embellished with a *Statue of Azuni* (d. 1827), the eminent teacher of commercial law, erected in 1862.

The ancient *Walls* and the *Doria tower* owe their origin to the Genoese. The picturesque *Castle* (now a barrack) was erected by the Arragonese in 1330.

The \**Cathedral*, with a modern façade, contains a painting of the school of Carracci, and (to the left of the choir) the tomb of the Duc de Maurienne, a brother of Victor Emmanuel I., who died at Sassari in 1802. The church *della Trinità* has a Descent

from the Cross of the 15th century. The *University*, dating from the 17th cent., is attended by about 80 students only. It contains small collections of Roman antiquities and natural history.

The *Theatre*, the *Municipalità*, and the *Hospital* are handsome buildings. The *Museum* is rich in terracottas, lamps, pottery, and other antiquities of Phœnician and Roman origin. The town is now encircled by promenades, including the *Giardino Pubblico*, where concerts are often given.

On the E. side of Sassari is the copious *Fontana del Rosello*, the water of which is carried up to the town in small barrels by donkeys. The fountain, dating from 1605, is in the tasteless style of the period, and is crowned with a statue of S. Gavinus, the tutelary saint of the N. part of the island, who is said to have been a Roman centurion and to have embraced Christianity at the time of the persecution by Diocletian.

A favourite excursion from Sassari is to the village of *Osilo* (2 hrs. on horseback), situated 2132 ft. above the sea-level, and commanding fine views, especially from the pinnacles of a ruined castle of the Malaspina family, or from the still loftier chapel di Bonaria (2503 ft.).

Another excursion may be made to the romantic valley of *Ciocca*, and the abbey of the *Madonna di Saccargia* (date 1116), constructed of coloured marble.

From Sassari a diligence plies daily to (25 M.) the fortified seaport town of *Alghero*, with 10,000 inhab., founded by the Genoese family of Doria in 1102. At a later period Catalonians, whose language is still spoken by the inhabitants, settled here. In 1541 Charles V. landed here on his way to Africa, and spent several days in the *Casa Albis*, which is still shown. The town is an episcopal see and possesses a cathedral of 1510. Many of the houses are of mediæval origin. Coral and shell-fish are among the staple commodities (the *pinna marina* is often found here). The environs produce wine, oil, and southern fruits in abundance. The neighbouring *Grottoes of Neptune* contain remarkably fine stalactites.

FROM SASSARI TO PORTO TORRES, 12 $\frac{1}{2}$  M., railway in  $\frac{3}{4}$  hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Stations: 2 $\frac{1}{2}$  M. *Sant'Orsola*; 3 M. *San Giorgio*; 4 $\frac{1}{2}$  M. *San Giovanni*.

*Porto Torres* (*Caf  Suisse*, and several other caf s and restaurants), occupying the site of the Roman *Turris Libyssonis*, now the seaport of Sassari, and consisting of a single long street, is notorious for its malaria. The shipping-trade is of some importance, the chief branch of it being the export of oxen to Marseilles. Above the town ( $\frac{1}{4}$  M. from the quay) stands the church of \*S. *Gavino*, a basilica of the 11th cent., in the ancient style, with antique columns, raised choir, and an open roof. Several relics of antiquity are built into the walls. The crypt contains the saint's tomb and some ancient sarcophagi.

A little to the W. of the harbour (reached by the road to the right) are situated extensive Roman ruins. The brook which falls into the harbour is crossed by an ancient Roman *Bridge* of seven arches of unequal span, substantially constructed of massive blocks of stone. Between the bridge and the harbour are the ruins of a large *Temple of Fortune*, near which once stood a basilica, restored by the Emp. Philip the Arabian in A.D. 247. The relics of the latter now bear the name of *Il Palazzo del Re Barbaro*. An aqueduct and numerous rock-tombs also still exist. Steamboats, see p. 3

**From Cagliari to Nuoro, with Excursions to the Mountains of La Barbagia.**

Excursions to the mountainous districts of the interior are most conveniently made from the carriage-road leading from Cagliari to Nuoro, which is traversed by diligences. Digressions from it must of course be made on foot or horseback. From Cagliari to Laconi about 56 M., from Laconi to Nuoro 44 M., in all 100 M.

The road leads in the direction of Oristano as far as (14½ M.) *Monastir* (240 ft.). Thence by the left bank of the river *Mannu* to (14½ M.) *Senorbi*, at the S. extremity of the hilly and fertile district of *Trejenta*. Then from *Senorbi* by *Suelli* and *Mandas* (1610 ft.) to *Isili* (1460 ft.), the capital of this province (17½ M. from *Senorbi*). The neighbouring district contains numerous nuraghi. The road next traverses the lofty plain of *La Giara*, entirely of basaltic formation, with a great number of nuraghi on the heights. It then leads through a pleasant valley, passes the chapel of *S. Sebastiano* and the village of *Nurallao*, and reaches the small town of *Laconi* (2000 inhab.; 1752 ft. above the sea). It lies at the W. base of the shelving plain of *Sarcidano*, whence a torrent descends near a ruined castle and forms a waterfall in the gardens of the *Marchese di Laconi*. An omnibus runs daily from *Laconi* to *Samassi* (p. 376).

*Laconi* is an excellent starting-point for a visit to the mountainous district of the *Barbagia*, the wildest part of *Sardinia*, the inhabitants of which boast that they never succumbed either to the Carthaginians or to the Romans. The expedition requires 4-5 days. A guide and a supply of food and blankets should be obtained at *Laconi*, as it may be necessary to spend a night in a shepherd's hut.

1st Day. From *Laconi* to *Aritzo* (5 hrs.), a mountain-village (2680 ft.) at the base of the mountain *Fontana Congiada* (4944 ft.), whence *Cagliari* procures its supplies of ice in summer. We pass the night here or in one of the huts on the slope of the *Gennargentu*, in order that we may reach its summit in good time on the following day.

2nd Day. On horseback to the \**Punta Bruncu Spina* (6266 ft.), the summit of the *Gennargentu*, and the highest point in *Sardinia*, commanding a superb view of the island and the Mediterranean. A spring near the top is a suitable spot for a halt. The ascent from *Aritzo* (or from *Tonara*, a village picturesquely situated in a valley) occupies 3-4 hrs., presenting no difficulty. The descent is made on the N. side to *Fonni* (3277 ft.), on the *Monte Spada* (5335 ft.), a town with 3200 inhab., where the night is spent. From *Fonni* to *Gavoi* (see below) on the high-road 4½ M.

3rd Day. From *Fonni* by the left bank of the *Rio Gobbe* to the pass of *Col di Correboi* (4176 ft.); then a descent into the valley of the *Rio di Perda Cuadda*, one of the highest affluents of the *Flumendosa*. A good resting-place is near the picturesquely shaped rocks of *Perdalianna* (4309 ft.).

4th Day. Through the woods on the left bank of the *Flumendosa* to the chapel of *S. Sebastiano* (3110 ft.), near *Seui*, where there are coal-mines; thence between *Monte Orru* and *Monte Perdedu* to *Seulo* (2824 ft.).

5th Day. From *Seulo* we return to *Laconi*, either towards the W., crossing the *Flumendosa* by a ford (passable in dry weather only), and traversing the lofty district of *Sarcidano* and the oak-forest of *Laconi* (the more direct route); or from *Seulo* we proceed towards the S., pass the nurago of *S. Cosimo* and a small mud-volcano (similar to the *Macca-lubi* in *Sicily*), descend to the *Flumendosa*, cross the river by a ford, 1½ M. to the N. of *Villanova Tulo*, and ascend to that village, whence we cross the plain of *Sarcidano* to *Laconi* (6 hrs.; a longer route than the above, but pleasanter and more picturesque).

From Laconi to Nuoro the road leads by *Meana*, *Atzara*, and *Sorgono* (inn tolerable). From this point the more direct route does not lead to *Gavoi*, but passes *Fonni* and proceeds to *Mamajada*, whence there is also a carriage-road (a drive of 3 hrs.) to —

**Nuoro** (\**Albergo del Cannon d'Oro*), a district-capital and episcopal see (6300 inhab.), situated on the slope of a hill (1906 ft.), with a view of the *Gennargentu* and the nearer mountains. Nuoro lies on the road from *Macomer* to *Orosei* (diligence daily from Nuoro to Macomer in 7-8 hrs.; to Orosei daily in 5 hrs.; to Ozieri daily, see p. 378). *Orosei*, the ancient *Cedrinus*, is a small seaport on the E. coast. Steamers, see p. 368.

### 41. Excursion to Malta.

The STEAMERS of the *Florio-Rubattino Co.* afford a convenient opportunity of visiting the island of Malta from Syracuse. They start twice a fortnight (Sun. and Wed.) in the evening, reach Malta next morning, and quit it again in the afternoon. The steamers of the *Compagnie Générale Transatlantique* leave Messina for Malta every Mon.; 11 hrs., fares 50, 35, 25 fr. Fare to or from the steamer 1 shilling. Passports are necessary. Those who intend returning to Sicily the same evening should devote the forenoon to the town (harbour, cathedral, and palace of the governor), then drive to *Città Vecchia* (p. 383; calese, a kind of gig, there and back 4-5 fr.). — STEAMBOATS also ply between Malta and *Tunis*, *Tripoli*, *Algiers*, etc.

English money is the currency of the island, but French and Italian gold are also in common circulation.

The group of the islands of *Malta*, *Gozzo*, and *Comino* lies 56 M. to the S. of the coast of Sicily, 174 M. from the S. extremity of Italy, and 187 M. from the African coast. N. latitude of *La Valetta*, the capital,  $35^{\circ} 54'$ ; E. longitude  $14^{\circ} 31'$ . Malta is 20 M. in length, and  $9\frac{1}{2}$  M. in breadth; Gozzo  $10\frac{1}{2}$  M. long and  $5\frac{1}{4}$  M. broad; Comino  $1\frac{1}{2}$  M. long and  $1\frac{1}{4}$  M. broad. The highest point of Malta is 590 ft. above the sea-level. The total population of the islands is 160,000 souls, of whom about 10,000 are English and foreigners. The climate is hot (mean temperature in January  $61^{\circ}$ , in August  $95^{\circ}$  Fahr.). The island of Malta rises precipitously from the sea in the form of a sterile rock, and appears at first sight entirely destitute of vegetation, the fields and gardens being enclosed by lofty walls and terraces of stone. Through the indefatigable industry of the inhabitants in pulverising the upper stratum of rock and in irrigating the soil, nearly two-thirds of the barren surface have been converted into luxuriantly fertile arable land. The produce yielded is rarely less than fifteen to twenty-fold, whilst in some favoured spots it amounts to fifty or sixty-fold. After the hay or corn-harvest in May and June the land is generally sown for the second time with cotton, which is also manufactured here. Fruit is very abundant, especially oranges, lemons, and figs. The natives are a mixed race, being descendants of the various nations who have at dif-



ferent periods been masters of the island. Their language is a corrupt dialect of Arabic mingled with Italian (*lingua Maltese*). Most of the higher classes understand Italian, which is also the official language in the law-courts. English, however, is used in the other departments of government and spoken by the higher officials. The Maltese are well known throughout the Mediterranean as an enterprising seafaring and commercial people. Their island is indebted to its central position for its great strategic importance. Being a convenient station on the route to the East, and boasting of an admirable harbour, the island is, like Gibraltar, one of the principal bulwarks of the naval supremacy of England. The English garrison usually numbers about 7-10,000 men.

Malta is supposed to be identical with the island of *Ogygia* mentioned by Homer, where the nymph Calypso, the daughter of Atlas, whose cavern is still pointed out, is represented as having enslaved Odysseus. The Phœnicians of Sidon most probably founded a colony here at a very early period, after which Greek settlers repaired to the island (about the year B.C. 736). The island, then called *Melite*, with a capital of the same name, was conquered by the Carthaginians about B.C. 400, and afterwards (in B.C. 212) fell into the hands of the Romans. The latter erected temples to Apollo and Proserpine, and a theatre, a few traces of which still exist. In the autumn of A.D. 61 St. Paul was wrecked on the N. coast of the island, and converted several of the inhabitants to Christianity. In 454 Malta was conquered by the Vandals, in 464 by the Goths, in 533 by Belisarius for the E. Empire, in 870 by the Arabs, and again in 1090 by the Normans under Roger, by whom it was united with the kingdom of Sicily. It then shared the fortunes of Sicily down to 1530, when the Emperor Charles V. presented the island to the knights of St. John after their expulsion from Rhodes by the Turks. The order now assumed the title of knights of Malta, and gallantly defended the island, which had become one of the great bulwarks of Christianity, against the repeated attacks of the Turks. The most fearful siege they sustained was that of 1565, when they were attacked by the principal armament of Sultan Soliman II. under Mustapha and Piale. In consequence of this event the Grand Master Jean de Lavelette founded the town of Lavelette (now the capital), which is regarded as impregnable. On 17th June, 1798, Buonaparte, when on his way to Egypt, gained possession of the town through treachery and stratagem, but on 8th Sept., 1800, after a siege of two years, it was captured by the English, who have since been masters of the island, and govern it mainly in accordance with its ancient laws and institutions.

*La Valetta* (*Hôtel Impérial*, pension 8s.; *Dunsford's Hotel Angleterre*; *Grand Hôtel Malta*, all of the first class and in the English style), the capital of the island, erected in 1586-71 with about 70,000 inhab., rises in an amphitheatrical form on a promontory, which is surrounded by deeply indented bays. The *Harbour* on the S.E. side, defended by Fort St. Elmo and other batteries, is considered almost impregnable. The harbour, one of the best on the Mediterranean, being well sheltered and upwards of 60 ft. deep, presents a busy scene, in which various Oriental elements are observable. The streets ascend precipitously from the quay, often by means of long flights of steps, and are far superior in cleanliness to those of other towns on the Mediterranean. The *Str. Royale*, extending from St. Elmo to the *Porta Royale*, a distance of more than  $\frac{1}{2}$  M., is the principal street.

The richly decorated cathedral of S. GIOVANNI, dating from 1576, contains monuments of Grand Masters and knights of the Maltese Order, grouped according to their nationality.

1st Chapel on the right (del Crocifisso): Beheading of St. John, altarpiece by *Mich. Angelo Caravaggio*. — 2nd Chapel, *Portuguese*: monuments of Manoel Pinto and the Grand Master Manoel de Vilhena, the latter entirely of bronze. — 3rd Chapel, *Spanish*: monuments of four Grand Masters, the largest being those of Roocafeuil and N. Coloner. — 4th Chapel, *Provençals*. — 5th Chapel, *della Vergine*, richly decorated with silver: town-keys, taken from the Turks, are preserved here as trophies. — To the left of the principal entrance is the bronze monument of the Grand Master Marc Antonio Zondadario. — 1st Chapel on the left (or *Sacristy*) contains a few portraits. — 2nd Chapel, *Austrians*. — 3rd Chapel, *Italians*: pictures (St. Jerome and Mary Magdalene) attributed to *Caravaggio*. — 4th Chapel, *Frenchmen*: monuments of two Grand Masters and of Prince Louis Philippe of Orleans (d. 1808). — 5th Chapel, *Bavarians*. — A staircase descends hence to a vault containing the sarcophagi of L'Isle Adam, the first Grand Master, La Valette, and several others.

The PALACE OF THE GOVERNOR, formerly the residence of the Grand Master, is sumptuously fitted up, and still contains a number of interesting objects, though the French plundered it of many of its treasures. The council-chamber contains some fine tapestry, and the armoury a collection of weapons of the period of the knights. One of the corridors is hung with portraits of the Grand Masters. — The *Houses* of the different nationalities (such as the *Auberge de Provence, d'Auvergne, de Castille, de France, and d'Italie*) have all undergone considerable change. — Adjacent to the palace is the handsome building of the *Library*, with about 40,000 vols. and a few Phœnician and Roman antiquities found in the island.

Pleasant WALKS along the ramparts, which are adorned with numerous statues of Grand Masters and of English Governors. The best point of view is at the *Baracca Nuova*. The *Botanic Garden* is also a favourite resort.

On the E. side of the harbour lies the older part of the town, called the *Città Vittoriosa*, inhabited by the lower classes. Farther distant is the *Burmula*, or *Città Cospicua*, with its new docks; and lastly the *Senglea* or *Isola*. The entrance to the harbour here is commanded by the fort of *Ricasoli*.

An aqueduct, begun in 1610, with numerous arches intersecting the environs, supplies the town with water. The *Palace of S. Antonio*, the residence of the Governor, with a large and well-kept garden (visitors admitted), is about 4½ M. distant. The fortified *Città Vecchia*, or *La Notabile*, 2 M. farther, the ancient capital of the island, contains a few relics of the Roman period. The richly decorated *Cathedral* is said to occupy the site of the house of Publius, who when governor of the island accorded a hospitable reception to St. Paul (Acts, xxviii). The terrace commands an extensive prospect. The church of *S. Paolo* is erected over a grotto which is said to have been occupied by the Apostle during the three months of his stay on the island. The sacristan also shows some catacombs in the vicinity, which are partly

ante-Christian origin, but otherwise uninteresting. — *Il Boschetto*, an extensive public garden which may be visited if time permits, lies 2 M. to the S. of Città Vecchia.

The island of **Comino** is almost uninhabited. **Gozzo**, which is well cultivated, was the ancient *Gaulos*, the site of a Phœnician, and afterwards of a Roman town. *La Torre de' Giganti*, constructed of blocks of rock without mortar, possibly belonged to a Phœnician temple.

## 42. Excursion to Tunis.

### *Carthage.*

*Comp. the Map, p. 385. The latter is founded on the latest French ordinance map, which for the sake of uniformity has also been followed in the spelling of the Arabic names in the text.*

**Steamboats to Goletta (Tunis).** 1. FROM CAGLIARI (and from Genoa, Leghorn, or Naples). A steamboat of the *Società Florio-Rubattino* leaves Genoa every fortnight on Thursdays at 9 p.m., and Leghorn on Fridays at midnight; another leaves Naples on Fridays at 1 p.m. (passengers for Goletta by the last must change boats at Cagliari); from Cagliari on Sunday evenings, crossing direct, reaching Goletta on Monday afternoons and returning on Wednesday afternoons. Fares from Cagliari to Goletta, 48 fr., 32 fr. — 2. FROM PALERMO a steamer of the Florio-Rubattino Co. plies once weekly to Goletta viâ Trapani, Favignana, Marsala, and the island of Pantellaria, starting on Tues. evenings, leaving Marsala at noon on Wed., and arriving on Thurs. mornings. — 3. FROM MALTA a steamer of the same company sails every fortnight viâ Tripoli. — A steamer of the *Compagnie Générale Transatlantique* leaves (a) Marseilles for Tunis direct every Mon. (fares 150, 120, 85 fr.), viâ Genoa, Naples, and Palermo, on Mon. and Wed; (b) a steamer of the same company plies from Malta every week. — Travellers, however, should enquire on the spot with regard to these routes, in case of alterations, and also with regard to quarantine regulations. The return from Tunis is sometimes delayed by unforeseen circumstances.

*French Gold* is the best kind of money for this excursion (comp. p. 386).

The steamboats from Cagliari and from Malta do not touch anywhere on their way to Tunis. The steamer from Palermo calls at Trapani, Favignana, and Marsala, and 7 hrs. after leaving the last reaches Pantellaria, an island of volcanic origin, 30 M. in circumference, and 58 sq. M. in area, situated more than halfway to the African coast. The extinct crater in the interior of the island rises nearly 2000 ft. above the sea. Numerous hot mineral springs still afford evidence of slumbering volcanic agency. The inhabitants, 7000 in number, speak a peculiar dialect compounded of Arabic and Italian, and carry on a considerable trade in the excellent figs, raisins, capers, and other products of their island. Pantellaria was the *Cossyra* of antiquity. It was occupied by the Phœnicians at an early period. The principal village, with 2500 inhab., lies on the N.W. side of the island. The citadel contains an Italian penal colony.

Farther on we come in sight of *Cape Farina* (W.) and *Cape Bon*, with its lighthouse, two conspicuous points on the coast of Africa,

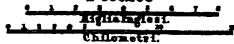
**ISOLE MALTESE**

1:500,000

Scale bar in Kilometri.

## ISOLE MALTESE

1: 500,000



# TUNIS

## et ses environs

1. *Ramer*
2. *Kasbah*
3. *Fort Fil-Fil*
4. *Fort des Andalous*

Djebel Amer

Ancien Ag

le Bardo

la Maucuba

Sebkha el Sedjourni

Sidi Saïd

Sidi Saïd

Sidi Saïd

Sidi Saïd

Sebkha et Rouan

Thar Cheddi Arab

Maïson aux Armes

Souk Adalich

Beni Mousoul

Agouade de Carthage

El Ariana

Sidi Saïd

le Belvédère

le Bardo

le Bardo

le Bardo

le Bardo

le Bardo

le Bardo

le Bardo

GOLFE DE TUNIS

El Bahita

Lac de Tunis

TUNIS

la Goulette

la Goulette

la Goulette

la Goulette

la Goulette

la Goulette

Rammanouf

Rammanouf

Rammanouf

Sidi Bou Said

Sidi Bou Said

Sidi Bou Said

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which is green in winter only, and we soon enter the Bay of Tunis. To the E. of the entrance lie the small islands of *Jamûr* (the Aegimures of the ancients), the larger of which is called *Zimbra* and the smaller *Zimbretta*.

The bay contracts; to the left rise precipitous and barren cliffs, forming an imposing frame to the bay; and in a few hours the landing-place at *Goletta* becomes visible. On the right rises the promontory of *Carthage*, crowned by a conspicuous light-house and sloping precipitously on the E. and N. sides, while the Arabian village of *Bou-Said*, marks the spot where stood the ancient city of *Carthage* (comp. p. 388). On the left rise the high mountains of *Boukournine* and *Djebel Resas*. Farther to the S. the fine outline of the Zaghouan range is descried.

**Goletta.** — Arrival. As soon as the steamboat has cast anchor she is boarded by the sanitary officer of the port. The traveller is then conveyed in a large boat to the *Douane* (custom-house), where his luggage is examined, and where he should obtain the proper certificate of examination from the authorities.

The most promising of the throng of negroes and Arabs who proffer their services may be engaged to carry luggage to the *Railway* for Tunis (see below), and to act as guide (fee 50-70 c.). The necessary directions may be given (as shortly and simply as possible) in Italian, which most of them understand a little. Offers of assistance from other persons should be declined.

**Hotel.** HÔTEL DE FRANCE, tolerable.

*Goletta*, Fr. *La Goulette*, with about 3500 inhab., is the port of Tunis, from which it is about 11 M. distant; its fortifications are unimportant. Its coolness in summer (thermometer seldom above 90° Fahr. in the shade) and its excellent sea-baths render it a favourite resort at that season. The *Palace* of the Bey, is situated to the right of the canal which connects the bay with the inner creek, *El Bahira*. On the left of this canal are the *Douane*, the *Harem* of the Bey, the *Court of Justice*, and the *Arsenal*.

A *Railway* between *Goletta* and Tunis carries on a busy traffic between these places. The railway-station is just outside the N. gate on the Carthage road. FROM GOLETTA TO TUNIS, railway of the Florio-Rubattino Co., two lines.

1. DIRECT LINE, 10 M. in  $1\frac{1}{2}$  hr. (1st cl.  $1\frac{1}{2}$  fr.). The train skirts the N. margin of the bay of *El Bahira*, and we observe the island of *Schikly*, with a mediæval castle built by Charles V., which contains a large leaden reservoir. The lake is enlivened by countless wild fowl, including flamingoes, which afford excellent sport (free to all). The station at Tunis is on the Marina, to the E. of the town.

2. VIA LA MARSA, 15 M., in about 1 hr., same fare (as the fares for all stations are the same, passengers merely inform the guard where they wish to alight). The train soon diverges from the direct line, and runs to the N., passing the stations of *New Goletta* (La Nouvelle Goulette), *Kheredine*, *Khram*, *Carthage*, and *La Malka-St. Louis*. — 5 M. *La Marsa*, a favourite summer-resort of the

Tunisian grandees, with the palaces of the Bey, of Taieb Bey, the heir-apparent, and of Cardinal Lavignerle, archbishop of Tunis, and the villas of the French minister, the British consul, etc. From La Massa to Tunis the train takes  $\frac{1}{2}$  hr., passing *El Aouina*, near the spot where Regulus was defeated and taken prisoner.

**Tunis.** *Porters*, as at Goletta, 50-70 c.

**Hôtels.** *GRAND-HÔTEL*, pens. 13 fr.; *HÔTEL DE PARIS*, 11½ fr. per day, cheaper for a prolonged stay; *HÔTEL GIGINO*, in the Piazza; *HÔTEL DE L'UNION*, corner of the Piazza; *HÔTEL DU LOUVRE*, Rue de la Commission, cheaper, pens. 6-7 fr.; *HÔTEL DE LA RÉGENCE*, on the Marina, 7½ fr., in a sunny situation, moderate; *HÔTEL AFRICAIN*, newly fitted up. — *Papayannis Restaurant*, Rue d'Italie. — It is the universal custom to lunch between 12 and 2 o'clock and to dine after 7 p.m.

**Carriages.** *Voitures de place*: per day 15 fr.; per hr., in the town 1 fr. 80, outside the town 2 fr. 40 c.; per drive, within the town, 1 fr. *Voitures de Remise*: per day 20 fr.; per hr., in the town 2 fr. 40 c., outside the town 8 fr.

**Guides.** None should be engaged but those recommended by the hotel-keepers or consuls or other respectable persons (5-7 fr. per day).

**British Consul**, *Mr. Sandwith*; **American**, *Mr. Fish*. — Permission to visit the *Bardo* (p. 388) and the *Palace of the Bey* (p. 387) must be obtained through the traveller's consul. The hours during which visitors are admitted to both palaces are 9-11 and 3-5. The attendance of the consular dragoman is now no longer necessary though convenient (fee 1-2 fr.).

**Banker**: *G. Krieger*. — **Goods Agent**: *M. Helft*, trustworthy. — **Physician**: *Dr. A. Kunitz*. — **Photographs at Catalanotti's**.

**Plan for a short visit.** Immediately on arriving, the traveller should call on his consul and exhibit his passport. The police require this to be done, and it is the invariable practice; but no other passport formalities are now necessary. The next thing is to make arrangements at the consulate for visiting the *Bardo* the following day. The evening may be spent in walking about the town, or in visiting one of the numerous coffee-houses, where the Muslim may be seen over his cigarette and coffee. — 1st Day: Visit the *Bazaar* (p. 387), the *Dâr el-Bey* (p. 387), and the old *Fort de la Manoubia* (p. 388). After lunch proceed to the *Bardo* (p. 388); Garden of *Kassar Said* (fee) and the *Jardin Public*, crossing the hill of fort *Fil-Fil* (Pl. 3) to enjoy a view of the sunset from the *Belvedere*. The evening may be spent at one of the cafés in the *Halfa-ouine* square. — 2nd Day: Excursion to *Carthage*, see p. 388. — 3rd Day: Drive past the fort *Sidi-ben-Hassén*, the *Sedjoumi Lake*, and the town (8 M.) of *Mohamedia*, abandoned in 1837, to *Udina*, with the immense remains of the *Zaghoun* aqueduct, dating from the time of Hadrian. On the way back the *Sidi-ben-Hassén* fort should be ascended for the sake of the incomparable view at sunset. Provisions should not be forgotten on this excursion. — The traveller should consult his consul before undertaking any of the longer excursions, to *Zaghoun*, *Utica*, or *Porto Farina*.

**THE KINGDOM**, or, as it is more commonly called, the **REGENCY**, OF **TUNIS**, which, since 1575, has been under the suzerainty of the Sultan of Turkey, occupies an area of 70,000 square M., and contains about 2 million inhabitants. The present Bey, *Ali*, who was born in 1817, is a descendant of the Hussein family, which has occupied the throne since 1691; he succeeded his brother, *Mohammed es-Sadok*, on Oct. 27th, 1882.

The government is carried on under French protection. The French General-Resident acts as minister for foreign affairs, and the French commander-in-chief as minister of war. Finance, the post-office, education, and public works are also under the control of French officials, assisted by a Mohammedan prime minister and a secretary of state. Europeans and their dependents are subject to the jurisdiction of French courts, natives to that of the *Ferik*. The Bey is permitted to maintain a small army as a mark of honour, but the real effective force consists of French troops.

**COIN.** The current coins of the country are *piastres* and *kharûbs*:

1 piastre=16 silver kharubs=26 copper kharubs; 82 piastres=20 francs=16 shillings. A piastre is therefore worth about sixpence, and  $1\frac{1}{2}$  piastre about one franc, but the rate of exchange varies. French money is the only foreign currency exchanged without difficulty.

**Tunis**, the capital of the regency of that name, and the third largest town in Africa, contains upwards of 140,000 inhab., of whom about one-fourth are native Jews, and one-sixth Europeans of various nationalities, chiefly Italians, Maltese, Greeks, and French. The remainder are Moors, Arabs, Turks, Berbers, and negroes. The Europeans reside almost exclusively in the European Quarter, which is situated at the S.E. end of the town, and includes the piazza of the Marine Gate. The Jews also for the most part keep to their own quarter, which shares with the Maltese quarter the reputation of being the dirtiest part of the town, while that of the Moors is the cleanest. Various phases of Oriental life may be witnessed in the narrow and sometimes unpaved streets. The town contains the tombs of numerous Mohammedan saints. It is supplied with excellent running water from the springs of Zaghuan, about 20 M. to the S. of Tunis, an ancient Carthaginian aqueduct being utilised for part of the distance (p. 388).

The **\*BAZAAR** (Pl. 1), with its numerous rows of shops, presents a very interesting scene. It is generally known by the name of *Sûks* (Fr. *Souks*), which properly means its various divisions, each of which is generally devoted to the sale of articles of one particular class: in the *Sûk el-Khbebdjîye* ('throwsters') are sold fringes and silk wares; in the *Sûk el-Attârin* the exquisite Oriental essences only; in the *Sûk el-Birka* (formerly the slave-market) jewellery of every kind and ancient coins; and at the two lateral approaches, burnus, haiks, scarfs, etc.

The *Palace of the Bey* (*Dâr el-Bey*), to the W. of the bazaar, contains an interesting small round saloon, with a dome and beautifully executed stucco-work in a style introduced by Moors from Spain.

Near the *Dâr el-Bey*, on the highest ground in the city, rises the **KASBAH**, an extensive, and still half-fortified citadel dating from the time of the Emperor Charles V. In the vicinity is also the palace of the *Ferik*, or governor of the city, near which are the pleasant promenades of the so-called *Fontana*, or main reservoir of the waterworks.

The *Mosques*, in the Moorish style, with their minarets, can only be inspected externally, admission to them, as well as to the numerous Mohammedan unenclosed burial-grounds in and near the city, being rigorously denied to unbelievers.

The western visitor will find much to interest him in the *Halfaouine* square, or in the course of a walk along the streets encircling the inner town (*Rue Djasira*, *Rue des Maltais*, and their continuations); while the habits and manners of the people and the life in the caravans may be conveniently studied at the town-gates, *Bab-el*



*Gourjeni*, *Bab-el-Liwa*, *Bab-Sidi-Abdallah*, and the adjoining streets and squares.

The pleasantest promenade is the *Marina-Allee*, which extends from the Marina gate along the El Bahira bay as far as the Dogana and the quay for small boats.

The old *Fort de la Manoubia*, immediately to the S. of Tunis, affords a magnificent view of the town, the El Bahira bay, with Goletta and Carthage on its farther side, and the sea and the mountains enclosing the gulf in the background. Behind lie the salt lake of Sedjoumi and the extensive plain, bounded by the mountains of Zaghouan, rising to the height of 5250 ft.

Another fine point of view is the *Belvedere*, a hill  $\frac{3}{4}$  M. to the N. of Tunis. The village of *El Ariana*,  $1\frac{1}{2}$  M. farther on, is famous for its roses.

About 2 M. to the N.W. of Tunis is situated the \*BARDO (adm. see p. 386), an extensive pile of buildings resembling a town in miniature, containing a palace, which the Bey visits once a week, and a state-prison. The railway to the Bardo is not used; visitors should hire a carriage by the hour.

The STAIRCASE of the principal building is adorned on each side with lions of poor Italian workmanship. The VESTIBULE to which the stairs lead is adorned with elaborate Moorish stucco-work. Between 3 and 4 p. m. visitors may be present here at the *Saïdm Alek*, or 'salute' which is performed in honour of the Sultan of Turkey by the master of the ceremonies in the name of the Bey, and is accompanied by drums and fifes. To the right of the vestibule is the THRONE ROOM, containing numerous and for the most part miserably bad portraits of Beys and Tunisian dignitaries, and a number of valuable gifts from foreign sovereigns. The BALCONY commands a fine view of the lake which occupies the ground beyond the hills of Tunis. — Fee.

Adjacent to the Bardo is the château of *Kassar Saïd*, where the late Bey resided, now fitted up as an antiquarian museum. About  $3\frac{1}{2}$  M. off is the *Manouba*, a group of villas belonging to the Bey and his magnates, and here also is the above-mentioned *Carthaginian Aqueduct*, which is still used. Manouba is a station on the railway to Algiers.

THE RUINS OF CARTHAGE may be visited either by carriage (15-20 fr.), or by taking the train to La Malka and back from La Marsa (p. 385), the interval being performed on foot. In either case an entire day is required.

*Karthada*, or 'new town', as the city was originally called, was founded by the Phœnicians (Dido), about B.C. 880, and in the 6th cent. B.C. began to extend its dominion over the W. Mediterranean. In 480 B.C. the Carthaginians came into hostile contact with the Greeks in Sicily, and in 264 B.C. with the Romans. The town was unsuccessfully besieged by Agathocles in 310-307, menaced by the Consul Regulus in the First Punic War in 256, and taken and entirely destroyed by Scipio in 146. Augustus established a Roman colony here, which owing to the incomparable situation of the town and the fertility of its environs, soon attained the rank of the third city of the empire. In A.D. 439 it was conquered by Genseric and made the capital of the Vandal empire, but in 533 succumbed to the attacks of Belisarius. The supremacy of the Byzantine emperors was subverted by the Arabs in 647, and the city destroyed. — The outline of

the early city is no longer traceable in consequence of its having so frequently been destroyed, and the site itself has undergone extensive changes; but the spot where the Queen of the seas once had her throne is still rich in interest.

We proceed by carriage or by train to *LA MALKA*, near the railway-station of which, to the W. of the line, are the remains of a Roman amphitheatre. We traverse the Arab village of *La Malka* to the E., built upon ancient remains known as the *Great Cistern*,  $\frac{1}{2}$  M. beyond which lies the *Byrsa*, or castle-hill of ancient Carthage. A small chapel was erected on this hill by Louis Philippe in 1841 to the memory of his ancestor Louis the Saint, who died here in 1270 when engaged in a crusade against Tunis. The museum at the mission-station connected with the chapel contains an interesting collection of marble sculptures, small bronzes, lamps and other terracottas, coins, and gems, arranged and described by the Abbé Delattre, the erudite director of the mission. The garden in which the chapel stands, and which commands a fine view, contains Phœnician and Roman inscriptions, and reliefs of the Imperial era. There is also a fragment of old wall here, with two niches. This hill was probably the site of the temple of the god of healing (the Roman *Æsculapius*), which rested on a basement approached by 60 steps. About  $\frac{3}{4}$  M. to the N.E. of St. Louis are the *Little Cisterns*, seventeen gigantic vaults, with barrel-vaulting, of Phœnician origin and partly filled with water. The neighbouring *Fort Bordj Djdid* commands a fine view.

Due S. of the *Byrsa* (*Chapelle de St. Louis*) was situated the double harbour of Carthage, constructed by artificial means: the outer or commercial harbour was an oblong quadrangle; the inner or naval harbour, the *Kothon*, was of a circular form. The two were separated by the city-wall, which extending E. from the *Byrsa*, excluded the neck of land and the outer, but included the naval harbour, so that the entrance to the latter must have been closed by a gate. In the vicinity of the naval harbour was situated the market-place, connected by three narrow streets with the castle, which was open towards the town.

We next proceed to the village of *BOU SAÏD*, or *Ras Sidi bou Said*, picturesquely situated 2 M. to the N.E. of St. Louis and  $1\frac{1}{4}$  M. from the cisterns, on the E. extremity of the peninsula of *Cape Carthage* or *Cape Cartagena* (380 ft. above the sea), which has preserved the name of the ancient town. Refreshments may be obtained at one of the Arabian coffee-houses of the village, which has maintained its Oriental character unimpaired by contact with western civilization. The *Lighthouse* ('Phare' on the Map; fee 1 fr.) commands an incomparable View. The site of ancient Carthage lies at our feet, stretching southwards almost to the *El Bahira* bay, beyond we survey the whole Gulf of Tunis from *Cape Farina* on the W. to *Cape Bon* on the E., and in the distance are the hills of *Boukournine*, the *Djebel Resas*, the mountains of *Zaghuan* (to the S.), and the wide plain of Tunis.

Walkers, and those who have sent on their vehicles to the railway-station at *La Marsa*, turn to the N.W. from the lighth-

and follow the cliffs forming the top of the cape, to ( $\frac{3}{4}$  hr.) the country-house of the French consul, which lies to the N. of the station *La Marsa*. Here we may conclude our tour, or extend it with advantage for  $1\frac{1}{2}$ -2 hrs. more, by visiting *Djebel Khaoui* and *Kamart*.

On the summit and slopes of the *Djebel Khaoui* (344 ft.) lay the necropolis of Carthage. It commands a fine view, to the S. Tunis, to the N.W. the salt lake of *Sebkha er-Rouan* in the neighbourhood of Utica, and to the E. the open sea. At the foot of the hill to the N. lies *KAMART*, where the villa of *Ben Ayed*, charmingly surrounded with palm-trees, may be visited. The neighbourhood of the village, with its shifting sand-hills, affords some idea of the appearance of the desert. Near it, on the *Sebkha el-Rouan*, are salt-works belonging to the government.

The excursion to *Utica* takes a whole day. The ruins of this very ancient Phœnician seaport, which was afterwards the headquarters of a Roman proconsul, where the younger Cato committed suicide (B.C. 46) on the overthrow of Pompey's party in the civil war against Cæsar, are now situated 5 M. from the coast. They do not repay a visit.

The warm springs and baths of *Hamman Lîf* lie to the S.E. of Tunis ( $10\frac{1}{2}$  M.; railway in  $\frac{1}{2}$  hr.); and to the S. of them a lead-mine on the W. slope of the *Djebel Resas*. The neighbouring village is peopled with Italian workmen.

### 43. Excursion to Corfu.

A STEAMBOAT of the Austrian Lloyd leaves Brindisi for Corfu every Friday night, one of the Florio-Rubattino Co. every Thursday afternoon, and one belonging to a Greek company every Friday night, making the trip in about 12 hrs. (fares, 1st cl.  $37\frac{1}{2}$  fr., 2nd cl. 26 fr.). The Austrian and Greek steamers return on Thurs. night, the Florio-Rubattino boat on Sunday afternoon. There is also regular steamboat communication between Corfu and Trieste, the Piræus, Alexandria, etc.

MONEY. The French system has been introduced into Greece: 1 *drachma* = 100 *lepta* (centimes).

A visit to the charming island of Corfu is recommended even to those who have only two or three days at their disposal and are consequently unable to extend their excursion to Greece.

*Brindisi*, see p. 207. On quitting the harbour the steamer at once steers towards the S.E., and the land soon disappears. Next day towards morning the outlines of Albania (Turkey) come in sight, and later the island of Corfu. *Othonus*, *Erikusi*, and the other *Othonian Islands* are seen to the right. On the left, in Albania, rise the lofty peaks of *Kondo Vouni*. The scenery of the wide Strait of Corfu, separating the island from the mainland, is very imposing. To the right towers *Monte S. Salvatore*, the loftiest summit in the island. The beautifully situated town of Corfu is at first concealed by the island of *Vido*.

**Corfu. — Arrival.** Boat to or from the steamer 1 fr., with heavy luggage  $1\frac{1}{2}$ -2 fr. The boatmen are insolent, there is no tariff, and great confusion prevails, so that the traveller had better allow the commissionaire of the hotel to settle with the boatmen and attend to the luggage, for which a charge of 2-2½ fr. is made in the bill. The custom-house mination is quickly over.

**Hotels.** \*HÔTEL ST. GEORGE, frequented by the English; \*HÔTEL d'ANGLETERRE & BELLE VENISE; these two are of the first class, with baths; the back-windows overlook the Esplanade; pension 10-12, for a long stay 8 fr., L. 1½, bottle of English or Vienna beer 2, Corfu wine (sweet) 1, Ithaca wine 2½ fr.

**Cafés.** The principal cafés are in the Esplanade, at the beginning of the avenue mentioned at p. 392; cup of coffee prepared in the Turkish manner 15 c. — Beer in the hotels and at a beer-saloon in the Rue Nicéphore, near the Esplanade; Vienna beer 1½, native ½ fr. per bottle.

**British Consul:** *Sir C. Sebright.*

**Post Office,** adjoining the Sanità, at the entrance to the town from the sea.

**Steamboat Offices,** near the post-office.

**Carriages** obtained at the hotels, 5 fr. per drive in the town or environs; for longer excursions, see below.

**Valets-de-Place,** 5 fr. per day, may be dispensed with.

**Theatre.** Italian opera in winter.

**Climate.** In the latter half of *March*, in *April*, and *May* the climate of Corfu is usually charming, and a residence here at that season, amid its luxuriant vegetation, is delightful. The temperature is also mild and equable during *September* and *October*, but *June*, *July*, and *August* are very hot, and in winter heavy rains and sudden changes of temperature are of frequent occurrence. As a winter-residence for invalids, particularly those with pulmonary complaints, it therefore compares unfavourably with the best-known health-resorts of Italy.

*Corfu*, the capital of the island of the same name and of a nomarchy or province including the islands of Paxo, Antipaxo, and Leucadia, and the seat of archbishops of the Greek and Roman Catholic churches, is one of the most prosperous towns in modern Greece. With its suburbs of *Kastrades* or *Garitza* and *Mandukio*, it contains 25,000 inhab., among whom are 4000 Roman Catholics and 5-6000 Jews. The spacious harbour is enlivened with an active trade, consisting chiefly in the export of olive oil and the import of Russian grain and English manufactures. The fortifications constructed by the Venetians, the *Fortezza Vecchia* to the E. of the town and the *Fortezza Nuova* on the N.W., were once of great strength, but they were blown up by the English before their departure in 1864, and are now unimportant. As the town was formerly enclosed by a wall, the busy streets are very narrow and the houses often four or five stories high.

*Corfù* (Gr. *Κέρκυρα*, Lat. *Cerkyra*), the second, but most important of the Ionian Islands, was supposed by the ancients to be *Scheria*, the land of the Phæaci and of their king Alcinoüs. Colonised from Corinth at an early period (B.C. 734), its power increased so greatly as to become dangerous to its mother-city; and this was one of the chief causes of the Peloponnesian War. The name of *Corfu* came into use in the middle ages and was at first confined to the rocky heights enclosed in the old fortifications; it seems to be a corruption of 'Koryphus'. From 1386 to 1797 the island was under Venetian supremacy; from 1815 to 1864 it was, with the other Ionian Islands, under the protection of England and the seat of government, after which it was ceded to the kingdom of Greece.

On disembarking we cross the court of the Dogana, pass the small Hôtel de Constantinople on the left, and follow the new street called *Sulle Mura*, which skirts the N. side of the town, affording numerous fine views, and reaches the Esplanade near the Royal Palace. Or we may proceed from the harbour to the le

through the principal street ('Rue Nicéphore') to the Esplanade in 5 minutes.

The **ESPLANADE** is an extensive open space between the town and the old fortifications. It is traversed by an avenue with double rows of trees, forming a prolongation of the main street. On the W. side it is bounded by a row of handsome houses with arcades on the groundfloor, among which are the two principal hotels. On the N. side rises the —

**Royal Palace**, a three-storied edifice with two wings, in grey Maltese stone, erected for the British Lord High Commissioner. A handsome marble staircase ascends to the first floor, where the vestibule contains an antique lion couchant. The throne-room is adorned with portraits of British sovereigns, and the council-chamber of the former Ionian Senate contains portraits of the presidents (visitors generally admitted on application; castellan, 1 fr.). — In front of the palace is a bronze *Statue of Sir Frederick Adam*, who conferred numerous benefits on the island during his tenure of office as Lord High Commissioner (1823-32).

To the S. of the Esplanade are a small *Circular Temple* and an *Obelisk*, also raised in honour of English Commissioners.

At the end of the avenue leading to the fortress, on the left, is a monument commemorating the gallant defence of Corfu against the Turks by the Venetian general *Count von der Schulenburg* in 1716. We now pass the sentinels, cross the bridge over the wide and deep moat, and reach the —

**\*Fortezza Vecchia**, the buildings of which are now used only for barracks and a military hospital. The second gateway leads to the Commandant's Residence, where we obtain permission to inspect the works in the office (*frurarchion*) on the groundfloor (to the left; Italian understood). We then pass through another gateway, cross a drawbridge to the left, and traverse a long vaulted passage, at the end of which we give up our permesso to a sentinel. The ramparts are overgrown with vegetation. The platform on the W. side, reached by a few steps, commands a superb \*\*View of the town of Corfu, and of the whole island from Monte Salvatore and Capo Cassopo on the N. to Capo Bianco on the S. Opposite to us lies the Turkish coast of Epirus with its lofty mountains. The custodian, who speaks Italian, lends a telescope to the visitor (25 c.).

At the S. end of the Esplanade is the *Gymnasium* (last house to the right), with a fine flight of steps. A broad street descends hence to the **STRADA MARINA**, which is a favourite evening promenade of the Corfiotes. In 6-8 min. we reach the entrance of the suburb of **Kastrades** or *Garitsa*, where the dismantled *Fort S. Salvador* rises on the right. Near the E. base of the dilapidated rampart, about 200 paces from the Strada Marina, is the **MONUMENT OF MENECRATES**, a low circular structure dating at latest from the fifth century before the Christian era.

The Strada Marina runs hence to the left along the coast, and ends near the remains of an old wind-mill. We follow the principal street towards the S., passing a church and a red house. In 5 min. we ascend by a road diverging to the right, opposite the circular apse of the old church of *S. Corcyrà*. The gate on the left is the entrance to the royal villa of \**Monrepos (Villa Reale)*, the extensive gardens of which command beautiful views of the town and fortress of Corfu (open on Thurs. and Sun. afternoons; strangers usually admitted by the gardener on other days, fee  $\frac{1}{2}$ -1 fr.).

The above-mentioned road, passing the entrance to the Villa, leads to the village of *Anakipsis*. Near the village a path diverges to the left and leads through a grove of olives towards the sea. After about 200 paces we reach, a little to the right, the interesting and curious substructures of an *Ancient Temple* discovered in 1822. This ruin lies about 100 ft. above the sea in a narrow ravine called *Kardaki*, a name also extended to the surrounding district.

The principal street follows the W. slope of the hilly peninsula, which extends to the S. between the *Lake of Kalikiopulo* and the sea. This was probably the site of the ancient town, the principal commercial harbour of which was formed by the Bay of Kastrades, while the lake of Kalikiopulo, now silted up, seems to have been the ancient *Hyllæan Harbour*, used as a station for vessels of war. The street, which is much frequented on fine evenings, is flanked by rose and orange gardens, and farther on by beautiful olive groves. It ends, about 2 M. from the Esplanade, in a circular space, named the *Canone*, commanding a beautiful \*View of the E. coast.

Opposite the entrance to the old Hyllæan harbour lies the islet of *Pondikonisi* (mouse-island), said to be the Phæacian ship, which had brought Ulysses to Ithaca and was afterwards converted into stone by Poseidon. The mouth of a brook on the S.W. side of Lake Kalikiopulo, which is called *Kressida*, is pointed out as the place where Ulysses was cast ashore and met the princess Nausicaa.

Several charming \**Excursions* may be made from the capital into the interior of the island, which, thanks to the English administration, is almost everywhere traversed by good carriage-roads.

To THE SOUTH. — To the *Monte S. Deça*, Greek *Hagii Deka*, by carriage (12 fr.; there and back 6 hrs.). We drive to the village of the same name at the foot of the hill, and then ascend with a guide to the top in 1 hour. Splendid panorama, especially of the Albanian coast. We descend by a rough goat-path to (1 hr.) *Garruna* and thence walk to ( $\frac{1}{4}$  hr.) *S. Teodoro* or *Hagios Theodoros*, where the carriage should be ordered to meet us (to Corfu a drive of  $1\frac{1}{2}$  hr.).

To THE WEST. — To *Pelleka* (there and back in  $3\frac{1}{2}$ -4 hrs., carr. 10 fr.) and the W. coast of the island. On leaving the carriage we engage a boy to guide us to the top of the hill (890 ft.), whence an admirable view is enjoyed, very beautiful towards sunset.

To THE NORTH. — To *Govino*, with the remains of a Venetian arsenal, situated on a beautiful bay. We go viâ *Alipù* and return by *Potamò*, an exquisite drive of  $2\frac{1}{2}$ -3 hrs. (carr. 8-10 fr.).

To *Paleokastrizza*, a whole day, carriage 20 fr., a very pleasant road with beautiful views. About halfway to *Paleokastrizza* the road to the N. part of the island diverges from that leading to *Govino* (see above), and crosses the highest range of hills in the island by the *Pass of S. Pantaleone*. To the right towers the *Monte S. Salvatore*, Greek *Pantokrator* (2990 ft.). The monastery of *Paleokastrizza* lies on a rock in a bay on the side of the island, and commands an admirable view of the coast and the beautiful blue sea.

For a more detailed account of Corfu, see *Baedeker's Handbook to Greece*, which is to be published in 1887.

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## List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; B. = Bolognese, Flor. = Florentine, Ferr. = Ferrarese, Mess. = Messinese, Neap. = Neapolitan, Rom. = Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notice throughout the Handbook, the Roman figures to the Introduction.

- Aëtion*, Greek P., 2nd cent. A. D. — (xxxviii).  
*Ainémolo*, *Vincenzo* (*Vinc. Romano*), *Palerm. P.*, d. 1540. — (251).  
*Alibrando*, *Girol.*, *Mess. P.*, 1470-1524.  
*Allegri*, *Ant.*, see *Correggio*.  
*Amerighi*, see *Caravaggio*, *Mich.*  
*Angelico da Fiesole*, *Fra Giov.*, *Flor. P.*, 1387-1455.  
*Antenor*, Greek bronze-founder, ca. 510-480 B. C. — (xxxii).  
*Apelles*, Greek P., 356-308 B. C. — (xxxviii).  
*Apollodorus*, Greek P., end of 5th cent. B. C. — (xxxvii).  
*Apollonius* of Tralles, Greek S., brother of Tauriscus. — (xxxv).  
*Aquila*, *Silvestro dell'*, *S.*, 15th cent.  
*—, Pompeo, d'*, *P.*, second half of 16th cent.  
*Aristides*, Greek P., 370-330 B. C. — (xxxviii).  
*Arnolfo del (di) Cambio*, see *Cambio*.  
*Arpino*, *Cavaliere d'* (*Gius. Cesari*), *Rom. P.*, ca. 1560-1640.  
*Auria*, *Dom. d'*, *Neap. S.*, pupil of *Giov. da Nola*, d. 1585.  
*Baboccio*, *Ant.*, *Neap. S.*, A., 1351- ca. 1415.  
*Barbieri*, see *Guercino*.  
*Barisano*, bronze-founder, end of 12th cent.  
*Bartolomeo della Porta*, *Fra*, *Flor. P.*, 1475-1517.  
*Bassano*, *Jacopo (da Ponte)*, *Ven. P.*, 1510-92.  
*—, Leandro (da Ponte)*, son of *Jacopo*, *Ven. P.*, 1558-1623.  
*Bazzi*, *Giov. Ant.*, see *Sodoma*.  
*Bellini*, *Gentile*, brother of *Giovanni*, *Ven. P.*, 1421-1507.  
*—, Giovanni*, *Ven. P.*, 1426-1516.  
*Belotti*, *Bern.*, see *Canaletto*.  
*Beltraffio*, see *Boltraffio*.  
*Bernardi*, *Giov.*, *da Castelbolognese*, *Bol. goldsmith*, d. 1554.  
*Bernini*, *Giov. Lorenzo*, *Rom. A.*, *S.*, 1589-1680.  
*Bigordi*, see *Ghirlandajo*.  
*Bol*, *Ferd.*, *Dutch P.*, 1611-81.  
*Boltraffio* (*Beltraffio*), *Giov. Ant.*, *Mil. P.*, pupil of *Leonardo da Vinci*, 1467-1516.  
*Bonannus*, *Pisan A.*, *S.*, end of 12th cent.  
*Bonito*, *Nicc.*, *Rom. P.*, 18th cent.  
*Bonvicino*, see *Moretto*.  
*Botticelli*, *Aless. or Sandro*, *Flor. P.*, 1446-1510.  
*Bronzino*, *Angelo*, *Flor. P.*, 1502-72.  
*Brueghel*, *Pieter, the Elder*, *Flemish P.*, 1520-69.  
*Buonarroti*, see *Michael Angelo*.  
*Buono* (*Buoni*), *Silvestro*, *Neap. P.*, d. 1480.  
*Calabrese*, *il* (*Matteo Preti*), *Neap. P.*, 1613-99.  
*Caliari*, *Paolo*, see *Veronese*.  
*Cambiaso*, *Luca*, *Genovese P.*, 1527-85.  
*Cambio*, *Arnolfo del (di)*, *Flor. A.*, *S.*, 1240-1311. — (xlvii).  
*Camilliani* (*Camillanti*), *Flor. S.*, end of 16th cent.  
*Camuccini*, *Vinc.*, *Rom. P.*, 1773-1844.  
*Camullo*, *Bartol. da*, *Sicil. P.*, 14th cent. — (250).  
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*Leonardo da Vinci*, P., S., A., 1452-1519.  
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*Lucas van Leyden (Luca d'Olanda)*, Dutch P., 1494-1533.  
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- Sebastiano del Piombo*, Ven. and Rom. P., 1486-1547.
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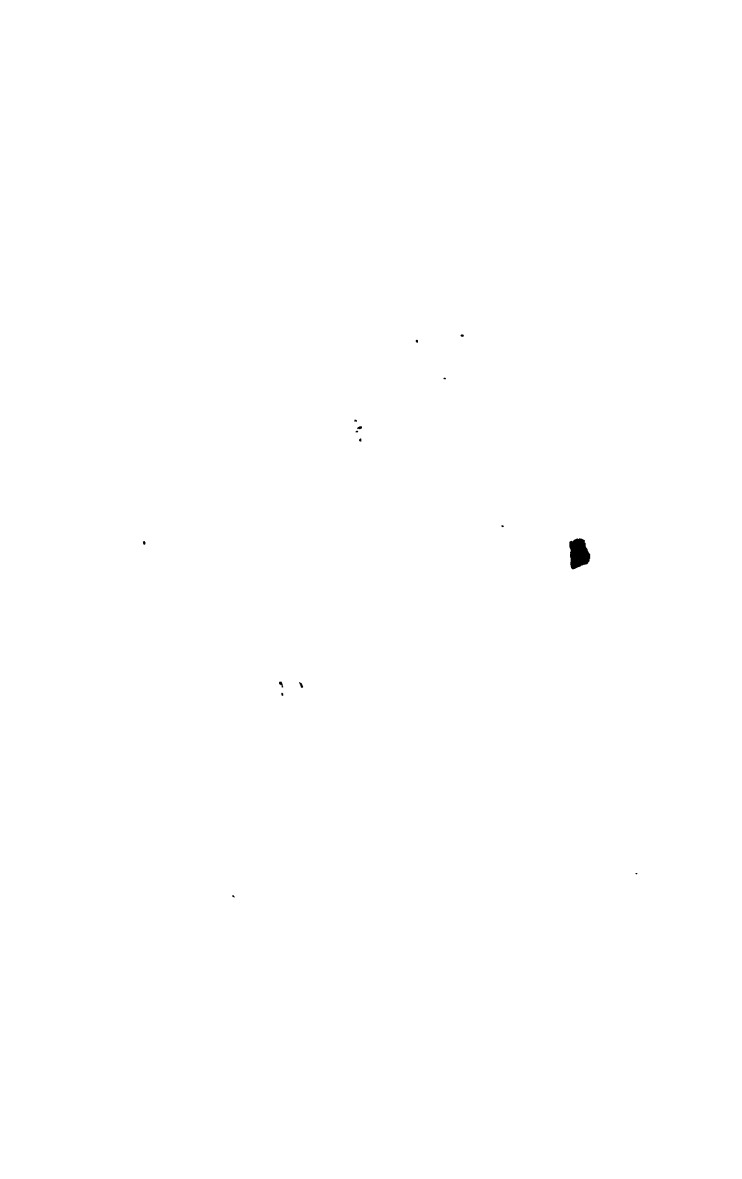
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